

college art journal

A PUBLICATION OF THE COLLEGE ART ASSOCIATION OF AMERICA

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CARL RABUS, Wood Block Print, one of a series of seventeen prints entitled *Passion* and describing life in a concentration camp, Brussels, 1945

PROGRAM

35TH ANNUAL MEETING COLLEGE ART ASSOCIATION NEW YORK, JAN. 29-FEB. 1, 1947

Wednesday, January 29, 1947

9:00 A.M. Registration at the Institute of Fine Arts, 17 East 80th Street

10:00 A.M. Meeting: Metropolitan Museum of Art, Fifth Avenue at 81st Street

RENAISSANCE ART

Chairman: Ulrich Middeldorf, University of Chicago

1. *Portraits by Giorgio Vasari*, G. Haydn Huntley, Northwestern University.
2. *A Statistical Report on Perspective in the Paintings of the Italian Renaissance*, Ransom R. Patrick, Princeton University.
3. *Michelangelo and Masaccio's Sagra*, Creighton Gilbert, Emory University.
4. *Titian's Allegory of Prudence: a Postscript*, Erwin Panofsky, Institute for Advanced Study.
5. *Flora Meretrix*, Julius Held, Barnard College.
6. *Pirro Ligorio as an Architect*, David R. Coffin, Princeton University.

2:00 P.M. Meeting: Metropolitan Museum of Art

FAR EASTERN ART

Chairman: Benjamin Rowland, Jr., Harvard University

1. *An Ainu Figure*, Robert Treat Paine, Boston Museum of Fine Arts.
2. *The Magic Ball and the Golden Fruit in Ancient Chinese Art*, Alfred Salmony, New York University.
3. *A Chinese Lacquer Statue in the Nepalese Style*, John Alexander Pope, Freer Gallery of Art.
4. Alexander C. Soper, Bryn Mawr College, title to be announced.
5. *The Beginnings of Pictorial Art in China*, Sidney M. Kaplan, Harvard University.
6. *A Chinese Gilt Bronze Statue in the Nepalese Style*, Usher Parsons Coolidge, Harvard University.

Thursday, January 30, 1947

10:00 A.M. Meeting: Museum of Modern Art, 11 West 53rd Street

VARIETIES OF ARTISTIC VALUE

Chairman: John Alford, Rhode Island School of Design

1. *Psychotherapy through Art in the Case of a Negro Child*, Lauretta Bender, New York University Medical School, and J. Allison Montague, Columbia University.
2. *Art as Circumstantial Organization; Creative Discipline of the Visual Environment*, Georgy Kepes, Massachusetts Institute of Technology.
3. *Social Structure and Artistic Communication*, Gregory Bateson, Institute for Inter-cultural Studies.
4. *Art as Personal Expression; Some Aspects of Aesthetic Communication*, Ernst Kris, New School for Social Research.
5. *On the Relations of Private Art and Public Art*, Milton Nahm, Bryn Mawr College.

2:00 P.M. Meeting: The Frick Collection, 1 East 70th Street

BAROQUE AND ROCOCO ART

Chairman: Julius S. Held, Barnard College

1. *Bernini's Elephant and Obelisk on Piazza Minerva*, William S. Heckscher, Institute for Advanced Study.
2. *The Vignettes of Bellori's Vite*, Kenneth Donahue, New York University.
3. *Rubens' Raising of Lazarus*, Wolfgang Stechow, Oberlin College.
4. *Baroque Archlutes and Harpsichords*, Emanuel Winternitz, Metropolitan Museum of Art.
5. *Voltaire and Fragonard, Notes on a Legend*, Jean Seznec, Harvard University.
6. *An Eighteenth Century Amateur: Chevalier Etienne de Lorimier*, Michel N. Benisovich, Office of International Information and Cultural Affairs. Department of State.

8:00 P.M. Meeting: Institute of Fine Arts, 17 East 80th Street

A DESIRABLE BACKGROUND FOR A COLLEGE STUDENT OF ART

Chairman: Wolfgang Stechow, Oberlin College

It is proposed to study and discuss those elements of pre-college education in schools, museums, and churches which form a desirable preparation for instruction in the practice and history

of art on the college level. Among the speakers will be Roberta M. Alford, Rhode Island School of Design, and Bartlett H. Hayes, Jr., Addison Gallery of American Art.

Friday, January 31, 1947

10:00 A.M. Museum of Modern Art, 11 West 53rd Street

MODERN ART

Chairman: Henry R. Hope, Indiana University

1. *Ingres and the Antique*, Agnes Mongan, Fogg Museum of Art, Harvard University.
2. *Géricault's Voyage to England*, Klaus Berger, Washington, D.C.
3. *Pugin as an Architect*, Henry-Russell Hitchcock, Wesleyan University, Middletown, Conn.
4. *The Three Ages of Man: A Symbolic Recrudescence of the 1890's*, Robert Goldwater, Queen's College.
5. *Sculpture Since Rodin*, James Johnson Sweeney, New York City.
6. *Art for Publication*, Thomas M. Folds, Northwestern University.
7. *Collages*, Margaret Miller, Museum of Modern Art.

2:00 P.M. Pierpont Morgan Library, 33 East 36th Street

MEDIEVAL ART

Chairman: Walter W. S. Cook, Institute of Fine Arts, New York University

1. *The Sarcophagus of Sant' Ambrogio and St. Ambrose*, Adolph Katzenellenbogen, Vassar College.
2. *A Group of Christian Tomb Mosaics from North Africa*, Mrs. Margaret Ames Alexander, Institute of Fine Arts, New York University.
3. *Monkeys and Monkey Lore in Romanesque Art*, H. W. Janson, Washington University, St. Louis.
4. *Romanesque Cloister Capitols from Saint-Genis-des-Fontaines in the Philadelphia Museum*, David M. Robb, University of Pennsylvania.
5. *Excavations at Angers*, George Forsyth, University of Michigan.
6. *Recent Excavations at Saint-Denis*, Sumner McK. Crosby, Yale University.

7. *L'homme et le bête dans la coquille dans l'art gothique*, Jurgis Baltrusaitis, Paris.

8. *Persian Vaults and Gothic Origins*, Myron Bement Smith, Oriental Institute, University of Chicago.

7:00 P.M. Annual Dinner

The Columbia University Club, 4 West 43rd Street; \$3.50 per person.

Speakers to be announced.

Saturday, February 1, 1947

9:00 A.M. Meeting: Institute of Fine Arts, 17 East 80th Street

AMERICAN ART

Chairman: Laurence Schmeckebier, Cleveland School of Art

1. *Research Problems and Methods in Contemporary American Architecture*, Frank Roos, University of Illinois.

2. *Cultural Issues in American Painting Since 1913*, Milton Brown, Brooklyn College.

3. *Popular Art in the United States as Revealed in the Index of American Design*, Erwin O. Christensen, National Gallery.

4. *The Museum's Responsibility to the Future*, William M. Milliken, Cleveland Museum of Art.

5. *Unknown Masters of the 19th Century*, John I. H. Baur, Brooklyn Museum of Art.

11:00 A.M. Meeting: Institute of Fine Arts

BUSINESS MEETING OF MEMBERS OF THE COLLEGE ART ASSOCIATION.

2:30 P.M. Visits to Private Collections.

THE PRACTICE OF ART IN A LIBERAL EDUCATION

By a Committee of the College Art Association

THE following remarks are the result of the realization of facts which have troubled many members of the College Art Association but have never been aired in the open. The facts, and the criticisms based on them, will be stated and investigated with what we hope will be considered frankness and as fair a degree of impartiality as can be expected from a group which may in a sense be called a party. There will be added some recommendations which are intended to engender lively discussions on all sides.

The College Art Association, as it is today, is primarily concerned with the history of art. This fact, whatever its historical reasons may be, is viewed with misgivings by many members of the Association, mostly—though not exclusively—teachers of the practice of art, and possibly by a number of prospective members. They may point to the fact that in article III, section 3, of the by-laws, the College Art Association grants eligibility for active membership to "all instructors and students in the history, practice, teaching or theory of fine arts in an educational institution of recognized standing," and that consequently, the interests of the instructors and students in the practice of art should receive greater attention in the activities of the College Art Association. They suggest that such teachers do not receive sufficient benefits from their membership fees, and they make the following charges: (1) that the directors of the College Art Association are generally encouraging an "ivory tower" attitude towards the problems of the teaching of the practice of art, and more specifically, that they do not use their influence in impressing upon college administrators the importance of teaching the practice of art in their institutions; (2) that the articles published in *The*

The authors of this statement wish to acknowledge their indebtedness to the report of a committee appointed in 1944 "to investigate ways and means by which the College Art Association as a learned society might be of greater service to practicing artists and practice arts courses in colleges and universities." The committee members were as follows: John Alford (*University of Toronto*), Victoria Avakian (*University of Oregon*), Lamar Dodd (*University of Georgia*), Olga R. Hannon (*Montana State College*), Douglas R. Hansen (*University of Missouri*), Everett G. Jackson (*San Diego State College*), Ulrich Middeldorf (*University of Chicago*), Gordon B. Washburn (*Rhode Island School of Design*), Sumner McK. Crosby (ex officio, as President of the CAA), Amy Woller McClelland (*University of Southern California*), chairman.

Art Bulletin are specialized items of purely art-historical research which are not apt to interest the teacher of the practice of art; that most of the papers read at the annual meetings deal with similar subjects; that such articles and papers, though representing the main efforts of art-historians, are little else than rather meaningless niceties of research divorced from any concern with vital artistic matters; and that the lack of illustrations in the COLLEGE ART JOURNAL makes difficult the discussion of problems pertaining to the teaching of the practice of art.

We are in full agreement with the content of the aforementioned article of the by-laws, for we believe that the College Art Association should indeed further the interests not only of historians of art but also of teachers and students of the practice of art. If the College Art Association wished to restrict itself to the history of art, the by-laws would have to be changed. We oppose any such change, and so, to the best of our knowledge, do all of the present directors of the Association. Nevertheless, it is felt by a considerable section of the membership that the affairs of the Association are managed in a manner to suggest that such changes would correspond to the wishes of many of its directors. What is at the bottom of this discrepancy? It seems advisable to start with the second group of charges listed above.

The Art Bulletin is, no doubt, a periodical almost entirely devoted to research in art history, though the theory of art has recently been receiving more attention in it. It is a periodical of scholarly nature and representative of the best traditions in national and international research. This much is readily granted even by its severest critics; whatever it leaves to be desired, is the result of the status of art-historical research the world over. The teachers of the practice of art can hardly be blamed for not being interested in a number of articles and reviews published in it; this is another fact granted by almost everyone. However, various other facts are easily forgotten by some of its critics, and they can be listed as follows. First, *The Art Bulletin* is not the only periodical published by the College Art Association which published *Parnassus* from 1929 to 1941, and since 1941, has been distributing among its members the COLLEGE ART JOURNAL which has fast developed into a forum of considerable interest to teachers of the practice of art. As to the lack of illustrations in the JOURNAL, this is primarily due to insufficient funds. However, the matter of financing the JOURNAL on a comparatively low budget does bring to mind a misunderstanding frequently encountered in regard to *The Art Bulletin*. Many members, aware of the high cost of printing the latter, are under the false impression that a large part of the membership fees is used to publish *The Art Bulletin*, to the detriment of other activities of the

Association or of a more elaborate treatment of the JOURNAL. This is a false impression because the *Bulletin* is almost entirely financed by contributions from institutions of higher learning which are duly listed on its front page. *The Art Bulletin*, then, is largely a present of the Association to its members, made possible by the generosity of these institutions, which obviously could not subsidize a publication like the JOURNAL—or, for that matter, like *Parnassus*—since they are interested in supporting art-historical research of the kind published in the *Bulletin*. It is a different matter if members object to paying part of their fee for the JOURNAL or have the feeling that they do not get their money's worth out of it and of other services rendered by the College Art Association; while this may be a debatable item, it has nothing to do with *The Art Bulletin*. In the second place, the *Bulletin's* articles as well as the papers read at annual meetings and identified with the matter of the *Bulletin* by its critics, whatever may be the absolute value of the contributions to knowledge which they make, fulfil for the teacher of history and for the museum worker the same kind of function that technical and creative practice fulfils for the practical teacher of art. Speaking for the college teachers who spend most of their time on undergraduate courses, they give their leisure to scholarly refinement because teaching without research is apt to deteriorate into the transmission of mere formulae; because they feel the need for sharpening their senses and intellects; because they take delight in shaping and presenting a well-rounded, well-expressed piece of original thought. With all that, their main job remains the teaching of the history and appreciation of art, in which we believe they perform a highly important task in liberal education.

The other main criticism mentioned above is that the directors of the College Art Association do not use their influence in impressing upon college administrators the importance of the teaching of the practice of art in their institutions. It is this point which seems to lead to the very core of the problem of a fruitful symbiosis of the history and the practice of art in colleges as well as of the problem of the tasks and the rôle of the teacher of the practice of art in colleges. In order to tackle this problem, it is imperative to agree upon the essential tasks of the liberal college itself, so far as the fine arts are concerned. Is such an agreement possible? Reading the COLLEGE ART JOURNAL of March and May, 1945, seems to reveal such considerable dissension regarding this point that looking forward to complete agreement might seem to be indulging in a Utopian dream. However, we would like to offer a suggestion which might conceivably find a majority of supporters. Even if one believes, with Dr. Longman and others, that colleges should be granted the

right to "educate artists," to the extent to which it "educates" art historians, philosophers, scientists and the like, it may not be presumptuous to stipulate that such education take place within the orbit of "liberal" education.

It is an undeniable fact—whether one likes it or not—that during the junior and senior years in college, vocational considerations play a very considerable rôle. Students are then supposed to "know what they want." Nevertheless, the college which allows a student to drift away entirely from the ideal and the acquisition of an all-round education during those two last years, is open to severe criticism. It becomes more and more evident that the greater part of what is most essential to the ideal of liberal (intelligent, critical, integrated) education is quite impossible of achievement in the freshman and sophomore years. It has to be acquired at the same time in which the student is supposed to lay the foundation of his future vocation. This is a difficult task but it can be done. If vocational interests are put onesidedly before the interests of liberal education, disastrous results are bound to follow. Whatever liberal education has been gained in the first two years, will be lost—irretrievably so in most cases. If *vocational* preparation should suffer in the junior and senior years, it can be remedied later on; if *liberal* education is slighted during that period, the loss is permanent.

We have already implied that the equilibrium between specialization and liberal education should be maintained in *any* art course. However, it seems clear that that equilibrium is on the whole easier of attainment in the history than it is in the practice of art, because of the more frequent, more essential, more inevitable connections of the former with the other main fields of liberal education such as history, religion, sociology, etc. On the one hand, it seems entirely obvious that a narrow-minded spirit in history of art classes must be less valuable to the student devoted to the ideals of liberal education than a broad-minded spirit in practice of art classes. On the other hand, the odds are necessarily against the latter. Their difficulties have been augmented by other factors some of which are inherent in the very process of creative activity. From the point of view of liberal education which we consider of paramount importance, a spirit of contempt for intellectual activities is bound to be disastrous and is the very opposite of the spirit of the Renaissance artists who have been summoned so frequently—and in a sense, so appropriately—as crown witnesses by advocates of educating artists in college. While we have no wish to underestimate the value of professional skills in this or any other field of liberal education, the dangers inherent in the attitude just alluded to seem to be self-evident.

Returning to the criticism levelled against the directors of the College

Art Association that they do not use their influence to impress upon college administrators the importance of teaching the practice of art, we may now state that college teachers of the practice of art who are not concerned with liberal education cannot be encouraged to *join* a *College Art Association* in the first place. It stands to reason that we feel the same way with regard to teachers of the history of art who have no heart or understanding for the teacher of the practice of art who does comply with liberal requirements.

To everyone it must seem highly desirable to do everything possible to foster mutual understanding between teachers of the history and of the practice of art by encouraging them really to work together in harmony.¹ This may be accomplished by various methods, two of which deserve special attention. One kind of collaboration is found in places where the teaching of the history and of the practice of art are firmly integrated into one departmental plan or where students are able to attend courses that combine the practice of art with historical research in laboratory work. Another method of achieving mutual understanding and collaboration is the common discussion of problems which are not strictly "departmental" but in which the teachers of both history and practice of art are vitally interested. Foremost among these are the problems pertaining to esthetics, the theory and the philosophy of art. (Note that article III, section 3, of the by-laws referred to in the beginning of this paper, expressly mentions the instructors and students of the *theory* of art.) The plea for increased emphasis upon these "integrative" disciplines on the part of historians and practice teachers alike has been heard more frequently in recent times. It is doubly justified, first because of the great intrinsic importance of esthetics and the philosophy of art to art history and the practice of art, second—and this is more to the point here—because of the capacity of theoretical studies to serve as a common denominator for both groups concerned, as a catalyst for their mutual appreciation. From this point of view, collaboration in societies devoted to esthetics and the philosophy of art appears to be a logical recommendation, the more so as this will supply the added incentive of increased acquaintance with the theoretical and historical aspects of literature, music, and other arts. It is our opinion that the liberal arts colleges would do well to provide opportunity for this "common ground" experience more liberally than they have hitherto done, stressing the historical as well as the systematic aspects of those disciplines and, naturally, without curtailing the facilities for teaching the history and the practice of art.

¹ For the following, see also the pertinent paragraphs in the statement of Mr. Mangravite's Committee (C.A.J., IV, 1).

Thus, while many will agree with Professor Morey (C.A.J., III, 1) that "the combination of the accomplished humanist and the trained artist is an almost impossible hybrid" and that college administrators looking for such "hybrids" should be told that (*sit venia verbo*) there "ain't no such animal" and that they should seek "one or the other, or both" (let us hope for the latter), no one will deny that collaboration between the two necessarily separated branches is of paramount importance to both.

Whether the teaching of the practice of art takes the form of an extra-curricular avocation without credit (Professor Morey's recommendation) or of preparation for subsequent creative activity (Professor Longman's recommendation), seems to us to be a secondary problem—as long as that teaching takes place within the orbit of liberal education and is done by people who believe in liberal education. In fact, to one who believes at all in liberal education, it seems self-evident that a student so gifted in the creative field that he considers making it his life vocation, is better served by being provided in his college years with a basic training in the history and philosophy of art, than by being encouraged to concentrate entirely upon the latter—better served not only as to his character and personality at large but also as to his vocation proper, just as a musician with a liberal college education may eventually turn out to be not only a better and wiser "man" but also a better and wiser musician. What will prevent his deriving benefit from his college education is the wrong kind of instruction either in the practice or in the history of art: the narrow one which defies the very essentials of liberal education. It is our opinion that the College Art Association has the double responsibility of combatting the handing over of college positions in the practice of art to teachers of the latter type, and of supporting the training, and recognition by college administrators, of the "right" kind of teachers (which, of course, is true, *mutatis mutandis*, of teachers of the history of art as well). In tackling this task, considerable allowance will have to be made for regional disparities within the United States. The situation in the West and the western central states differs a great deal from the situation in the East and the eastern central states. Over and again, pleas from the former region call for both greater emphasis on the history of art (in contrast with the situation elsewhere) and the elevation of the standards of practice courses from the point of view of liberal education. No doubt, the second point is indissolubly connected with intricate problems of state education credential requirements, in turn influenced by problems of supply and demand. In this regard, well-considered aid by the College Art Association might easily result in important and hopeful developments, and such proposals as the one calling

for a system of exchange professorships in Eastern and Western institutions could possibly gain momentum.

Once more: We are fully aware of the delicate situation inherent in the fact that the pages above are primarily addressed to practice of art teachers by a group primarily consisting of art historians. However, our aim is not criticism but collaboration; somebody has to be the first to call for collaboration and, in doing so, to state problems exactly and honestly as he sees them. The following summary may testify to our intention to be as objective as possible: If and when every college teacher of the practice of art believes in the necessity of synthetizing vocational aims with the essential requirements of liberal education; if and when every college teacher of the history of art believes in the same necessity in regard to his work; if and when both of them find a common ground through mutual understanding and interest in disciplines governing or effecting both; then—and only then—the misunderstandings which trouble our Association will disappear and make place for the true collaboration which is the final aim of its members as it was of its founders.

JOHN ALFORD, *Rhode Island School of Design*

HENRY R. HOPE, *Indiana University*

AMY WOLLER MCCLELLAND, *University of Southern California*

WOLFGANG STECHOW, *Oberlin College*, chairman

TEACHING HISTORY OF ART IN OUR VISUAL CHAOS

By Paul Zucker

THE problems of teaching history of art and the elements of esthetics are frequent topics in this JOURNAL. Much stimulation and help is offered to those who actually want to give more to their students than an acquaintance with a certain number of works of art and some historical data. The best ways to make the students see, compare, analyze, understand and even evaluate have been discussed again and again.

However, the greatest problem of art education in colleges, in vocational schools and in adult education has scarcely even been mentioned. The reason for this is probably a subconscious self defense and an only human failure to recognize and acknowledge an underlying catastrophic situation. This basic problem is not centered in the classroom; it will not be encountered in arranged museum tours. It is basically a sociological problem reaching far beyond the college, although of vital influence on our work. It must be faced without any delusions and without any wishful thinking. It is the problem of what is going on outside the classroom.

I

About 90% of all the students, from freshmen to seniors, who attend lectures on art have something more to learn than the history of art or esthetics. The fact is that here, for the first time in their lives, they are consciously facing works of art. The very matter of visual art represents an entirely new experience to them. The remaining 10% is apt to be made up of students especially interested in art, either as future artists, or because they come from socially and economically favored surroundings, with an unusual background of visual culture.

A comparable situation does not exist for literature or music. Good and bad examples of literature and music are known to the students. They have been discussed or at least mentioned in their homes, and they play a part in their daily environment. The selections of book clubs with their millions of members, the weekly charts listing the best sellers throughout the nation, the literary contributions in our largest magazines by no means show a low standard of popular taste. Very often real literary values are

recognized; a direct insult to the intellect is seldom to be found. In this field, there is no reason for the select to sneer at popularity nor to believe that any kind of popularity proves mediocrity. There is at least something on which the teacher of literature can build.

Not so in art. This blunt statement may seem rather skeptical and pessimistic. It is based, however, on ten years of teaching experience in various colleges, vocational schools, and institutes for adult education. It refers not only to rural districts but equally to metropolitan areas, not only to the South but also to the eastern seaboard, not only to children of low-income families, but also to those of the upper-middle class. There are, of course, differences, essentially dependent on the socio-economic level of the single families, but the margin of variance is very, very small.

Families may read good literature and attend concerts but only rarely do they have any contact with visual art. Nor are paintings, sculptures, works of architecture represented and discussed to any large extent in their magazines, movies or social gatherings.¹ There is unfortunately no middle-class audience for art as there is in Europe, and as there is for music and literature in this country. The suburban taste rules dictatorially in the figurative arts. To call this taste esthetic conservatism would be more than generous flattery. The polls at the art exhibitions which attract the general public, such as the travelling collection of Contemporary American Painting arranged by the Encyclopaedia Britannica, or the Pepsi Cola Art Show or the various exhibitions of war paintings prove that each time it is the subject matter alone which counts.

Let us not be fooled by the number of people we meet in museums or art galleries, or those who visit modern exhibitions, subscribe to art periodicals or buy books on art. The people who enjoy art not as artists or connoisseurs but merely as a public represent a rather small group, which seems to be larger to us merely because we always move within this circle, meeting the same people again and again. "The complacent self-satisfaction of metropolitan superiority" and the vociferous clamor of the "leaders of small patrols that mistake themselves for armies" (Jerome Weidman) should not deceive us about the thinness of this stratum. The activities of our art museums

¹ It should, however, be gratefully acknowledged, that during the last four or five years certain popular magazines, such as *Life*, *Vogue*, *Saturday Evening Post*, *Coronet*, *Pageant*, and *The Book-of-the-Month-Club News*, have gradually become more interested in figurative art. They sometimes reproduce important works of art. Each time it happens that some students, surprised to find our topic of more general interest, bring the magazine to the classroom, asking for further explanations.

throughout the country have become a tremendous help.² But in spite of impressive statistics of the annual number of visitors, the actual number of people who reach these museums is still relatively small.

Recently a questionnaire dealing with interest in art as part of the liberal arts curriculum was given to a group of college students. They were not students who were especially interested in art or preparing to major in history of art, nor, were they graduate students. Eighty per cent of two different classes of juniors at the summer school of a northeastern college, chosen because they came from all over the country, had never been in a museum or art gallery or had forgotten completely the guided tours they might have attended during grammar school or early high school days. The 120 interrogated students came from all parts of the country and included inhabitants of metropolitan areas and rural districts alike. These students paid tuition and came from all strata of society.

When the count was confined to students from cities with large museums, such as New York, Boston, Philadelphia and Washington, 72% were found never to have visited a museum or gallery. Ninety per cent of the same students, however, had visited museums of Natural History, or of Science in their cities.

Most of them were not able to define clearly the difference between a painting and a color print or a color photograph. Many of them after a class visit to an art museum asked whether the paintings were all originals. Magazine covers, printed wall decorations or paintings were just "pictures" to them. The same group had, however, some knowledge of history and music and a better than average knowledge of literature.

These examples may suffice. Much smaller groups from individual colleges were also questioned more or less at random. These were students who were to attend lectures in history of art because of the demands of their curricula, not by their own choice. The results varied widely. The proportion of students who had never been in an art museum was between 1% and 10% at Vassar, Bryn Mawr, William and Mary, and Oberlin, but was as high as 90% at some southern colleges and smaller institutions of the Middle West. Peculiarly, the great eastern universities, such as Princeton and Harvard, and the colleges of New York City showed poorer results than some other schools.

Quite obviously the sociological stratification plays a more decisive part

² We refer to the bulletins of the respective museums which contain valuable material concerning the process of art democratization; see also Francis Henry Taylor, *Babel's Tower*, New York, 1945.

than geographical location or connection with a metropolitan area. But since the numbers of students questioned in those individual colleges was small the results are by no means conclusive.³

II

Why this astonishing discrepancy between the general lack of interest in art on the one hand, and the relative popularity of literature and music on the other?

The prevalence of literature is understandable, the tradition of reading going back to the first settlers. People who read the Bible, who read newspapers and pulp magazines, may gradually be guided or find their own way to extend their interests, to improve their taste and to select better values. The matter of the printed word itself is, at least, nothing alien to them, in contrast to art. The meaning of words and the possibilities of expression by means of language need not be explained to them. They are used to it by their daily experience.

But they were not used to music, even as recently as one generation ago, with the exception of very small groups. How can it then be explained that today a rather complex symphony and a subtle piece of chamber music can always find an understanding audience in any part of the country? Certainly there exists no tradition like the one for literature, there is no connection between the experiences of daily life and music. And yet, a tremendous development, quantitatively, of American musical life through the last decades cannot be denied by even the most skeptical observer.⁴ The genuine artistic values in music and in its interpretation are generally appreciated, enjoyed and understood, they are actually popular. "Music for the Millions" has become true. There must be specific reasons for the difference in the attitude towards literature and music and that towards art.

This difference in attitude is all the more paradoxical as, in order to hear music, good or bad alike, you must do something: you must put the

³ Explicit questionnaires will be sent out soon to gather sufficient statistical material. Meanwhile, any additional information will be gratefully received by the writer.

⁴ Interesting figures, true gauges of the level of popular interest were compiled by Mr. Lloyd Free, *Public Opinions Quarterly*, Princeton 1946. In spite of the excessive commercialism of the American radio, 3.2% of urban radio listeners tuned in NBC Symphony Programs, and 2.1% the Ford Hour. "American Album of Familiar Music," a lighter but never trashy program, which succeeds in keeping an average popular level, was listened to by 9.3%. CBS experts testify that 5% of all listeners want serious music all the time and 10% half the time, which means in absolute figures, about 3,000,000 and 6,000,000 people.

nickel in the jukebox or turn on the radio. But you cannot protect yourself against the never-ending succession of visual attacks, against the sequence of ugly mainstreet façades, of chaotic neon lights, of overcrowded show windows, of the trivial posters, trashy magazine covers, quaint newspaper photos, comic strips, and, worst of all, "ornaments."⁵ This orgy of cardboard dolls before the eyes of the busy man in the street, empty and tired as they are, must simply incite him to hunt only for the starkest contrasts, for the "outstanding" accents, for the shrillest color combinations. Renewed with each step one takes, never interrupted, never ceasing, the total effect of these impressions, is to hurt and dull our capacity of perception, or recognizing and choosing the real visual values of color and design. Against this chaos stand some masterworks of architecture, some splendidly organized show windows, some tasteful magazine covers and newspaper ads, some good posters. But unfortunately, these artistically valuable creations represent so small a part of the visual impressions forced upon us that they cannot exercise any decisive influence.

III

Ours is not the task of comprehensive social reforms which, along with many other questions, would settle our specific problem, too; nor is it our ambition to organize campaigns for the betterment of public taste. More modestly, we are concerned with the existing limitations of college art education. But even in this connection the true state of the "visually anthropoid masses" must be brought clearly into focus. No therapy is possible without previous diagnosis, and it is here and now that our limited actual problem begins. Our attitude cannot be a discouraging outlook at a standard bill board civilization,⁶ nor gloomy indulgence in Cassandra's outcries nor, least of all, any conceit or complacency in behalf of the exalted few. But, being optimistic, in the long run we think it worthwhile to take into consideration circumstances as they exist in daily life, outside college.

It is our foremost duty to face the situation which actually prevails for 90% of the people; we must keep open the lines of visual communication. This cannot be achieved if we are merely satisfied by simply conveying additive "pruned" knowledge and by disseminating doctrines. We must

⁵ A most enjoyable poignant summarization of this visual underworld can be found in Jacques Barzun, "Myths for Materialists", *Chimera*, IV, 1946, 3.

⁶ The malignant growth of this civilization has been described so vividly by men like Lewis Mumford, Walter Boughton Pitkin, Albert Jay Nock, Philip Wylie, Mark van Doren and Jacques Barzun that any further enumeration of symptoms seem superfluous, especially since we refer here only to its visual phenomena.

rather develop those elements of artistic value which can be discovered even in the confused perception of mechanized and chaotic external surroundings. We must jostle the misguided, the dull, the uninterested from their accepted visual patterns acquired through daily experience, and we must lead them towards a gradual understanding and knowledge of real artistic values. Therefore we must start with known quantities, we must build on facts, even on trivial associations. To become fully convinced of the helpfulness of associations between the new and the known in our field, one must remember two experiences almost every teacher of history of art has shared: when he talks about Leonardo, Van Gogh, Gauguin, half of the class will be familiar with these names thanks to Merezhkovskii's *The Romance of Leonardo da Vinci*, to Irving Stone's *Lust for Life*, and to Somerset Maugham's *The Moon and Sixpence*. Even the most romantic novelization and sentimentalized literary idealization helps to prepare understanding. It is much easier to correct trite concepts, won from oblique and trashy representations of the artist's life than to introduce entirely unknown facts.

What is true in reference to literary associations, is still more valid with regard to movies. Recollections of scenes from moving pictures such as *Rembrandt*, *Henry VIII*, *Marie Antoinette* and *Kermess in Flanders* definitely prepare the way for an honest approach towards Rembrandt's paintings, Holbein's drawings, the architecture of Versailles and the *Surrender of Breda*, banal though the original stimulations may have been.

Such an approach represents a natural possibility for the development of working standards and of comparative judgment. It goes without saying that this procedure does not mean any talking down or any intellectual compromise.

Once more it must be emphasized that we have in mind the teaching of actual history of art, with all its theoretical, sociological and esthetic background. This has nothing to do with what is vaguely called "art appreciation," which, more or less subjective, more or less "modern," oscillates between mere training of taste and making the student familiar with certain masterworks of art, selected by personal preference of the teacher. We rather think of a History of Art with all its implications which is well documented and built on a serious scientific concept.

Two common psychological phenomena, typical for American students of every level can be used for the first approach towards our field. They are the *general, pragmatic interest in facts*, in the "story"; and the *general, almost desperate longing for "prettiness."* Both dispositions work in the minds of students, of all of them. Actually these dispositions have already

been directed towards real understanding and enjoyment of art by students coming from families of cultured background, who have been exposed to tasteful surroundings, to originals or reproductions of art works. But with most of the less fortunate, these very traits are of dangerous ambiguity and they may be bent both ways. And it is these students who constitute our problem.

The first mentioned tendency, the interest in facts and story, is identical with the natural interest in content. No "l'art pour l'art" slogan should impede us from using the subject matter to alleviate the first approach towards a work of art. The "real" and the familiar hold the layman. The "how," the elements of composition, of rendering, of color scheme, of the individual concept may gradually be explained, after the "what," the "story" once has aroused the interest. It is from here that the differences between photographic verisimilitude and artistic condensation can best be developed. Oversimplification, to which the student is accustomed by his comic strips, may be contrasted with clarity, the anecdote with dramatic narration and factuality, bathos with real pathos, the triviality of the mechanized sentiment of his greeting cards with the real emotion of a painting. Thus the cheapness of the visual food for the average person, of the magazine cover, the wrapping package of a cereal, the beer poster, the comic strip, the greeting card will become clear to the student. He will learn to recognize them as substitutes for art in contrast to art proper. He will be enabled to discern the difference between a sensational tabloid press photograph and an artistic creation in any medium, giving not "slices of life," but facts, organized, condensed, and charged with purpose. And, after that, the student will be able to follow the change of concepts from period to period, from individual to individual, to combine the work of art with other simultaneous phenomena—in other words, he will be able actually to study history of art.

Now, how to turn the second common psychological disposition, the desire for "prettiness" into a basis of understanding? The cliché of the average person, "isn't that pretty?" can be changed into more subtle perceptions, once the principal difference between sweet prettiness and created beauty has been clarified. In other words, as we use the subject matter, the story interest, as the first approach to the understanding of history, so we should use the desire for prettiness as a starting point for esthetic analysis. By comparing a "pretty picture," the usual girl with flowers or the playing cat or the smiling child, with identical subjects in masterworks of great artists, by comparing the usual printed dining room still life with a Dutch still life of the 17th century or a Chardin, it should not be too hard to

demonstrate the essential differences and to explain their roots. And from there, general principles could gradually be developed.

That is essentially what can be done. These are the two psychological dispositions on which to build up. What will be achieved is very little, a modest result, something entirely provisional, only a first beginning. But it will help the students at their first contact with works of art; it will help to diminish the feeling of being exposed to something entirely alien and strange. It will show connections and differences between their usual visual experiences and those works with which they are going to deal now. It will sharpen their awareness for the substitute character of what is usually offered to most of them outside the classroom. Or, as Thomas Wolfe has expressed this hope more generally: "I think that we are lost here in America, but I believe that we shall be found. . . . I think the true discovery of America is before us. I think the true fulfillment of our spirit is . . . yet to come." And this fulfillment will certainly include our visual experience, too.

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JOSÉ CLEMENTE OROZCO, Drawing, 1945, *By permission of the artist.*

THE PROBLEM OF COLOR IN TEACHING DRAWING

By Hoyt L. Sherman and Ross L. Mooney

AS COURSES in beginning drawing are now commonly taught, there is considerable confusion and indecision on how to handle color. Some years ago, it was accepted practice to have the students draw from plaster cast models for an extended period of time before drawing from models in color. The theory was that work in value from models in value would give the students a sense of security in the handling of form which would carry over into a period when work was done from colored models. Teachers have since realized that this assumption of the "plaster cast era" was somehow wrong, since students did not carry over their security from value models to color models and often seemed, contrariwise, to have developed a sense of distinction between value and color which impeded transition to color rather than helping it. Some teachers have reasoned that if it is wrong to put the treatment of color so late, then the solution must be to put it earlier and so have introduced color problems much sooner than used to be the custom. And yet, many students still seem to be unable to get the requisite security. It is in this muddled state of mind that the teachers of beginning drawing now find themselves on this problem.

Recently, there has been a growing sense that the solution may not lie in anything directly related to color versus value, or value versus color, but that it has to do with the way in which students are taught to handle forms, whatever the models may be. It is an hypothesis in this direction that we have had a chance to test in recent experimental work at the Ohio State University, and on which we wish to report in this article.

The hypothesis is that beginning students can handle models in color with as much ease as they can handle models in value, provided the training in either case is directly and forcefully channeled toward competency in securing the positional relationships of forms. It matters little whether models in value or color are used, or when such models are introduced in the teaching procedure, as long as the students react to what they see in terms of confident and strong placement of forms in integrated relationships.

Opportunities are offered at the Ohio State University to test this hypothesis with relation to color versus value because the teaching procedure

used with all beginning students has been carefully designed to give the students the capacity to handle the positional relationships of forms. The teaching procedure is not typical. During the first six weeks of the quarter, the students work for a half an hour each day, five days a week, in a studio which is completely darkened. Slides are flashed on a screen at $1/10$ of a second exposure. The images on the slides proceed from very simple oblong shapes in the early slides to shapes having considerable variation in positional relationships, size, and brightness. The students draw in the dark from the forms presented on the screen. Large pieces of charcoal are used on sheets of newsprint paper. About 20 slides per day are shown. The students do not see the drawings they make until well along in the fourth week when they are permitted to check back at the close of each period on the slides used during that period. Music is played during the drawing period so that the students may be as relaxed and as sensitive as possible to the kinesthetic elements in the drawing act. Since the eye cannot move in less than $1/10$ of a second, the students have to see a model whole and to respond quickly in terms of the image as a whole. The darkness forces them to rely upon a direct response from the visual image through kinesthetic and tactile channels to the drawings they make.

The basic aim of the procedure is to get students to respond freely "as a whole" to images perceived "as a whole." In effect, what this means is that the students get security in the placement of positional relationships as a function of an integrated vision and an integrated response.

It is not in place in this particular article to introduce evidence showing that the objective of the procedure is attained. Data on this point is to be submitted in considerable detail in a forthcoming book.¹ It must suffice here to say that in the judgment of the writer and of the faculty in the School of Fine and Applied Arts the objective is attained. The most obvious evidence of this judgment is that all beginning students entering the School of Fine and Applied Arts are now required to take the flash work in the dark room.

In previous years with this procedure, color slides had not been introduced until toward the end of the flash work and then in no systematic fashion. Yet, it was shown that students could undertake work from color models with paints in the sixth week and do exceptionally well. In one experimental group, the students were taken into landscape problems outdoors and were able to do quite complex problems without losing a sense of security in the positional relationships of forms. Accompanying this security,

¹ Hoyt Sherman. *Drawing by Seeing*. Mss. in hands of publisher.

was an obvious sense for appropriate use of color. Such evidence raised the question of the possibility this year of introducing color into the slides in the fourth week of the flash work when the students are drawing in black and white.² This was undertaken as an experiment to compare students' reactions to color and value.

Slides were prepared in pairs, one of the pair in value and the other, with similar form, in color. The value slides were placed in the sequence to alternate with the color slides, though a day intervened between the time a given value slide was shown and its mate in color was shown. Two sections of students were used, 53 in all.³

When the students finished with their drawings at the end of the second day, the instructor assembled the papers for each student, and in cases where a student had completed more drawings from color than value, or vice versa, an appropriate number, chosen at random, was removed to make the number of drawings from color and from value the same in each individual case, usually 19. The papers were then shuffled into a random order, and the instructor rated each drawing as 1, 2, 3, 4, or 5 without knowing whether it had been drawn from a value or a color slide. After the rating was done, the drawings falling in each rank were counted to show the number coming from the value slides and the number coming from color. The basic data showed, for example, that Student A had 7 drawings in the top rank, 4 from value, 3 from color; 13 in second rank, 6 from value, 7 from color; 14 in third rank, 7 from value, 7 from color; 4 in fourth rank, 2 from value and 2 from color; none in fifth rank; total, 38 drawings, 19 from value, 19 from color.

It was assumed that if the color stimulus proved difficult to handle, the drawings made from color would be grouped more heavily in the lower ratings; if the students experienced no difficulty, then the proportions of drawings from color and from value would be about the same in each rating; and if color proved a constructive stimulus, a higher proportion of drawings from color would be in the higher ratings.

The total number of drawings rated for the entire class was 2,000,

² It should be pointed out that this experiment does not get into the problem of using paints to respond to models in color, but restricts itself to the use of value to respond to color. While certain implications for procedure in teaching painting are strongly suggested from the data, there are still further considerations to be borne in mind in the problem of teaching painting, and with these this article does not deal.

³ The writers wish to acknowledge the contributions of Phyllis Krumm and David Lowe in conducting the experimental work with the two sections of students.

1,000 from value and 1,000 from color. The distribution among the five ratings is as follows:

Rating Received	Number of Drawings from		Total
	Value Slides	Color Slides	
1	111	130	241
2	409	411	820
3	419	399	818
4	55	58	113
5	6	2	8
Total	1,000	1,000	2,000

It will be noted that the proportion of drawings from value and from color in each of the ratings is about the same, with the advantage given, in the upper ratings, to drawings from color. In other words, these data support the hypothesis being tested, i.e., that in a teaching procedure where the training is effective in getting beginning students to be confident in the positional placement of forms, the introduction of color into the models from which the drawings are made causes no special problem for the students; the students, being confident of positional placement, respond to color and value with equal ease. In this case, such advantage as there is, is shown in the direction of students responding with even greater ease to color.

This general conclusion applies to the group as a whole; how does it apply to individuals? Since there appears to be evidence in the psychological literature that individuals differ in their sensitivity to color,⁴ it was thought that some of the students in the group might show exceptional response to color, affected perhaps adversely, perhaps favorably.

The data on the individuals having drawings in the respective rating groups are as follows:

Data on Drawings in First Rank

Students having,	Number of Drawings				Average Number of Drawings		
	No. Cases	From Value	From Color	Total	From Value	From Color	Total
No Drawings	16	0	0	0	0	0	0
Equal No. from Each	7	11	11	22	1.6	1.6	3.1
More from Color	16	38	102	160	3.6	6.4	10.0
More from Value	14	42	17	59	3.0	1.2	4.2
Total	53	111	130	241	2.1	2.5	4.5

⁴O. A. Oeser. "Some Experiments on the Abstraction of Form and Color," *British Journal of Psychology*, 1932, 22:200-215; 22:287-323. Oeser conducts an experiment to test the hypothesis that some individuals tend to be dominantly color selective and others dominantly form selective. His experiment and his analysis of the works of others satisfies him that the hypothesis is true.

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Data on Drawings in Second Rank

Students having,	Number of Drawings				Average Number of Drawings		
	No. Cases	From Value	From Color	Total	From Value	From Color	Total
No Drawings	0	0	0	0	0	0	0
Equal No. from Each	7	52	52	104	7.4	7.4	14.8
More from Color	23	167	229	396	7.3	9.9	17.2
More from Value	23	190	130	320	8.3	5.6	13.9
Total	53	409	411	820	7.7	7.8	15.5

Data on Drawings in Third Rank

No Drawings	1	0	0	0	0	0	0
Equal No. from Each	7	53	53	106	7.6	7.6	15.1
More from Color	20	160	204	364	8.0	10.2	18.2
More from Value	25	206	142	348	8.2	5.7	13.9
Total	53	419	399	818	7.9	7.5	15.4

Data on Drawings in Fourth Rank

No Drawings	24	0	0	0	0	0	0
Equal No. from Each	9	11	11	22	1.2	1.2	2.4
More from Color	11	24	38	62	2.2	3.5	5.6
More from Value	9	20	9	29	2.2	1.0	3.2
Total	53	55	58	113	1.0	1.1	2.1

Data on Drawings in Fifth Rank

No Drawings	50	0	0	0	0	0	0
Equal No. from Each	2	2	2	4	1.0	1.0	2.0
More from Color	0	0	0	0	0	0	0
More from Value	1	4	0	4	4.0	0	4.0
Total	53	6	2	8	.1	.1	.2

Data on Drawings from All Ranks Combined

No Drawings	91	0	0	0	0	0	0
Equal No. from Each	32	129	129	258	4.0	4.0	8.1
More from Color	70	409	573	982	5.8	8.2	14.0
More from Value	72	462	298	760	6.4	4.1	10.5
Total	265	1,000	1,000	2,000	3.8	3.8	7.5

Study of the data on drawings in the first rank show that 14 students have no drawings at all in the top rank, 7 have an equal number coming from value slides and color slides, 16 have more from color than from value, and 14 have more from value than color. Among these "good" students, who contributed to top rank, about one-fifth, therefore, are equally responsive to value and color, about two-fifths are more responsive to color than value, and about two-fifths are more responsive to value than color. In respect to quality of work, the best results are obtained with the color-responsive group,

the average number of their drawings in top rank being 10.0, in contrast to 4.2 for the value-responsive students and 3.1 for the "equal" group. On the value slides, taken alone, the color-responsive group still leads the remaining students, their average being 3.6 as against 3.0 for the value-responsive group and 1.6 for the "equal" group. To this lead on the value slides, the color-responsive students add, as "clear profit," an even greater number, 6.4 from the color slides, while the value-responsive group drops from 3.0 to 1.2 and the "equal" group holds at 1.6 on the color slides.

Interpreting these data on drawings in the top rank, one must conclude, therefore, that there are, among the "good" students, particular individuals who are constructively affected in a marked degree when faced with color models, and there are individual students who are not so affected and who either do no better, or seem, in some degree, to do poorer work when faced with color stimulation. Though there is a drop in quality of work by the value-responsive group when faced with color slides, the extent of this drop is not nearly as pronounced as is the extent of the rise in quality among the color-responsive students when given an opportunity to respond to color models. The balance of the advantage is clearly in the direction of offering color problems to good students. For a good share of the group, color models are strong incentives and valuable curriculum inclusions.

This generalization tends to apply to the drawings in the second rank, though to a less marked degree in respect to the constructive effect of the color stimulation. Those students in the second rank, who respond more to color than value, have a higher average number of drawings than either the value-responsive group or the "equal" group. On the value slides, taken alone, the color-responsive group does somewhat less well than the remainder of the students, meaning that their drawings from color are important in making their average higher than that for the remainder of the students in the total number of drawings in second rank. The margin of difference between their achievement on value slides alone and on the color slides is less marked than in the case of the color-responsive group in the top rank, and the margins of gain in terms of color are otherwise less spectacular than in the case of the color-responsive group in the top rank. The trend, however, is toward the same conclusion, namely, that the margin of advantage is in favor of including color models in the curriculum for students who contribute drawings to the second rank. These drawings are still above average in quality.

The drawings in the third and fourth ranks are, by definition, of average or below average quality for the students tested. In these ranks, the color-responsive students again lead the remainder of the students in the average

number of drawings, meaning that color models can stimulate, among color-responsive individuals, more work than is shown by the remainder of the students in the average and below average range, just as the color-responsive group likewise shows more work in the upper range than is shown by the remainder of the students.

The point, then, is that color models, in themselves, do not stimulate work which is necessarily higher or lower in quality, but that for those students who are color-responsive, the color models constitute a richer source of stimulation than value models alone will provide. The data on drawings from all ranks combined confirm this interpretation in showing that color-responsive students have an average of 14.0 drawings to compare with 10.5 from the value-responsive group and 8.1 from the "equal" group. In respect to value slides only, the combined data show the color-responsive group to drop below the value-responsive group on average number of drawings, indicating that if it were not for color stimulation the color-responsive group would not be as responsive as the value-dominant group.

Drawings in the fifth rank do not contribute to the findings on color versus value because the number of cases is so small. The reason for the low number is that the rank was reserved for those cases in which the drawings "fell apart," due usually to the fact that the students did not look directly at the screen at the time the slide was flashed. We may consider the very few in the fifth rank as evidence of the consistency with which the group as a whole made "contact" with each exposure and kept active in the educational experiences being offered. It is a reassuring indication of the efficiency of the total procedure in getting all the students to participate continuously.

For further evidence of the general trend of the data, a correlation table has been prepared and an analysis of variance has been conducted. The correlation table shows the number of drawings from color correlated with the number of drawings from value on each individual in each of the rating groups. The correlation comes to .82, which is high enough to show a strong parallel in the students' reactions to value and color. Inspection of the table shows more deviates in the direction of the color axis than in the direction of the value axis, indicating that the failure to make a higher correlation is due more to a greater readiness to respond to color than to frustration in trying to handle color. This is another way of saying what has already been reported above.

The analysis of variance was conducted to determine (a) whether the difference between responses on color and value is due to chance or is a significant difference, (b) whether the difference among individuals is due

to chance or is significant, and (c) the part being played by residual factors (error). The differences between color and value, and between individuals are shown to be significant, with less than one chance in 100 that the results are accidental. The "F" for color and value is 277.949 when 6.64 is enough to establish the one per cent level; the "F" for individuals is 17.024 when 1.53 is enough to establish the one per cent level. The role played by "error" is small, the mean-square being .3994 as against a mean-square on individuals at 6.7996, and on color and value at 111.013.⁵ These data assure us that the general trend of the color-value differences and individual differences is significant and that we are justified in using the data submitted in greater detail in the breakdown of drawings according to rank in our effort to trace the manner in which the differences display themselves most sharply in the quality of work being done by the students.

In summary, the data does more than uphold the hypothesis which the experiment was set up to test. The hypothesis was that beginning students can handle models in color with as much ease as they can handle models in value, provided the training in either case is directly and forcefully channeled toward competency in securing the positional relationships of forms. The data show, on the whole, that the students not only handle value and color with equal ease, but that there is a large group of students who are more readily responsive to color than value and that for these students the inclusion of color models means more active participation, and, in the case of the better students, higher quality work than value models alone will give. The gain in curriculum richness to the color-responsive students by the inclusion of color models is off-set in part by the loss experienced by the remainder of the students who are less effective in the face of color, but the over-all loss is not enough to challenge seriously the over-all gain in using color models along with value models.

The choice is not all color or all value, but rather some models in color to challenge a large share of the students and some models in value to challenge the rest, *While both groups of students get experience in the major skill which is secure placement of positional relationships.* Given competency in positional relationships, the choice of color or value models is simply a matter of finding the variety of stimulation best suited to bring out the active participation of as many students as possible.

To enumerate our conclusions in the form of some "do's and don't's" for

⁵ The writers wish to acknowledge the assistance of Dr. Harold A. Edgerton in determining upon and checking the statistical work in connection with the analysis of variance.

teachers of beginning drawing, the lessons learned from the experiment in its setting are the following:

1. Don't try to solve the problem of color models versus value models by arguing which to use; the solution does not lie in one against the other but somewhere else.

2. Go after training in securing the positional relationships of forms and if the students are getting this foundation, they can handle both color and value models, some with better results on color because they are more color-responsive.

3. In training for security of positional relationships, fix the situation in the beginning so that the students *must* see a model as a whole, and *must* react rapidly with full freedom for kinesthetic and tactile participation in the drawing act. Get students seeing "as a whole" and reacting "as a whole," and security in positional relationships will come about as a natural result.

Given this kind of training, the problem of color *versus* value disappears.

Ohio State University



RODIN, Drawing, courtesy of Curt Valentin.

A PSYCHOANALYTIC APPROACH TO THE PAINTING OF MARC CHAGALL

By Daniel E. Schneider, M.D.

IN HIS famous study of Leonardo da Vinci, Sigmund Freud said:

"When psychoanalytic investigation, which usually contents itself with frail human material, approaches great personages of humanity, it is not impelled to it by motives which are often imputed to it by laymen. It does not strive 'to blacken the radiant and to drag the sublime into the mire'; it finds no satisfaction in diminishing the distance between the perfection of the great and the inadequacy of the ordinary objects. But it cannot help finding that everything is worthy of understanding that can be perceived through those prototypes, and it also believes that none is so big as to be ashamed of being subject to the laws which control the normal and morbid actions with the same strictness."¹

Today, thirty years since the study on da Vinci, psychoanalysis has exerted its influence upon practically all the arts as well as upon some of our society. Its net result is not destructive and impoverishing; rather the evidence seems clear that its result is constructive and enriching. Indeed psychoanalysis has been seized upon with such energy, as for example in certain recent novels and cinemas, that considerable abuse and distortion of its validities and its limitations have occurred. Most of the offenders have been rather mediocre writers; the offense has been not only poor psychoanalysis, but what is worse, poor art,—the inevitable result of a search for sensationalism which admits the absence of true genius. Fortunately in Marc Chagall's painting we are confronted not with the sensationalism of a Dali but with a true artist painting spontaneously the particular and peculiar contents of his unconscious, and reflecting the caprice, the sadness, and the power of the however tortured imagination of his people. This does not mean that Chagall's paintings are not painstakingly constructed; of course they are. But they are true symbolic formulations; and to a striking degree, perhaps paralleled only by James Joyce in the field of language, he has heightened the capacity to transport his symbolical imagery, unalloyed by rational contrivances, from his unconscious to his canvas.

James Johnson Sweeney, in his recent excellent book on Chagall,² quotes

¹ Sigmund Freud, *Leonardo da Vinci: A Psychosexual Study*, New York, Dodd Mead, 1932, p. 1.

² James Johnson Sweeney, *Marc Chagall*, New York, Museum of Modern Art, 1946, p. 7.

the painter himself:

"If you ask Chagall to explain his paintings even today he will reply: 'I don't understand them at all. They are not literature. They are only pictorial arrangements of images that obsess me. . . . The theories which I would make up to explain myself and those which others elaborate in connection with my work are nonsense. . . . My paintings are my reason for existence, my life and that's all.'"

We would by now of course be in complete agreement with Chagall; any attempt to explain *obsessive visual images* by rational theory *which does not know the roots of the obsession* must end up in unintelligible formulae, however esoteric and penetrating they sound.

Nor can we analyze Chagall the person simply by looking at and studying his admittedly obsessive artistic constructs, any more than a psychoanalyst can analyze a patient simply by looking at the surface of a dream, at its manifest content. It is necessary in practically all instances to know the specific situation out of which a dream arises and the mental and emotional *associations* of the individual with the manifest symbols of his dream before one can discern its latent or hidden content. Only then is it possible to relate the manifest symbol to the concealed radiances which formed it, and, beyond that, only then is it possible to demonstrate scientifically how the specific situation of life provoked the dream. In this manner the dream-study functions to elucidate the nature and scope of repression, conflict, and symptom-formation.

We have then neither the intention nor the opportunity to analyze Chagall the person. What we can do however is to study the characteristics of his paintings *as though each of his paintings were dreams which we ourselves have had*. Then, if Chagall's dreams, however obsessive, are "world-dreams," though colored by his own life and clothed in symbols of his own choosing, our own associations might, however puny our own imagination, have some validity. So to speak, we shall borrow the dream of a great dreamer and pretend for a moment that it is our own. Of course, we have, to assist us, the comments of various critics who indeed have all in some measure "free-associated" around Chagall's paintings. Finally, we are in possession of the fact that these are obsessive visual images which, the painter says, are his *reason for existence*. And, we do know some of the factors which promote the obsession in general and some of the factors which do induce relaxation once the obsession has been given its outlet, in this case, visually, in paintings.

Let us for example listen to Lionello Venturi³ as he reacts to the painting entitled *Death*, (fig. 1).

³ Lionello Venturi, *Marc Chagall*, New York, Pierre Matisse, 1945, p. 18.

"Why is a dead man lying in a street, surrounded by candlesticks? Why is a violin player sitting on a roof? Why is a sweeper hurrying, a desperate woman fleeing, a man entering an izba so hurriedly that flower-pots are tumbling into the street? What is the connection between these various elements? To these questions there is no answer; but everyone can feel the atmosphere of catastrophe that emanates from this canvas. It is night. The street is black. The intense reds, yellows and greens are also dark and the green of the sky promises no good, it is a completion of the effect of death. The colors are sad despite their energy; they are like banked fires. But the sadness is a resigned sadness. When the child Chagall saw his beloved cows go to the slaughter-house he pitied them and kissed their muzzles, but he was quite willing to eat their meat. Sadness and resignation exist side by side in Chagall, for everything obeys a Power too strong to be resisted. . . . His paintings were dreams that he dreamed with open eyes, because nature appeared to Chagall not as a reality but as a dream. . . ." (Emphases, mine —D.E.S.)

The commentary of Venturi may indeed be likened to a set of associations to a dream as though Venturi himself were dreaming and caught in the perplexity and bewilderment of his own dream.

Fortunately we have also Sweeney's attempt to appraise this particular painting which has alternatively been called *Candles in the Dark Street*. Painted in 1908, *Candles in the Dark Street (La Mort)* has apparently often been described as Chagall's first illogical or fantastic painting and, in Sweeney's view, it is a good example of the manner in which he turns biographical material into "fantasy" by means of what Sweeney calls "curious representational juxtapositions." These "juxtapositions" are of course commonly seen by every analyst in the dreams of his patients. Sweeney sees the fiddler on the roof as a *condensation symbol* forged of two eventual components: Chagall's grandfather once climbed to the roof of his house on a feast-day because the weather was so fine and sat there eating raw carrots while everyone searched for him, and the second biographic fact that Chagall said of his uncle: "He played the violin like a shoemaker." Hence, according to Sweeney, the source of the fiddler atop the roof and the shoemaker's shop sign swinging from the apex of the roof. Sweeney feels that the rest of the subject matter of the picture is to be found in Chagall's autobiographic recollection of his first encounter with death as follows:

"One morning before dawn suddenly I heard cries from the street below my windows. By the feeble glimmer of the night lamp I managed to distinguish a woman running alone down the deserted street. She waved her arms, sobbed, begged the neighbors who were still asleep to come save her husband as if I, or my fat cousin sound asleep in her bed, could cure or save a dying man."

And a few paragraphs later in Chagall's autobiography, this:

"The dead man, solemnly sad, is already stretched out on the ground, his face

lighted by six candles. In the end they carry him away. Our street is no longer the same. I do not recognize it."

Of this Sweeney says further: "This apparently illogical grouping of naturalistic features is the basis of the painting's metaphorical character—a resemblance to a group of literary images with suppressed connections."⁴

With this concept of a *metaphorical character* to the painting, we cannot agree, nor with the concept of resemblance to a group of literary images with suppressed connectives. Sweeney has however called attention to two definite attributes of dreams without realizing that he is speaking of the actual psychophysiology of dreams, namely: the *condensation* of actual events or persons into *one* symbol, and second the *juxtaposition of various events or of the symbols themselves*.

Sweeney's reference to the biographical material, though it helps us to understand *why* these particular symbols have been chosen, gives us no clue to *the why of the actual condensation* or to *the why of the actual juxtaposition*; therefore sheer biography alone cannot supply a rational answer to the puzzle. To put it simply, why are the fiddler symbol and the shoeshop sign symbol put in the *same* picture—indeed on the same side of the picture as the dead man? Why is the dead man stretched out *on the street*? And why is there *a sweeper* added to the autobiographical material, and placed in the center of the composition? Venturi says (cf. above) that there is no connection between the various elements but of course there is and to some measure it can be delineated.

First of all, the painting is as much the study of the feeling of *Night* to a timid and imaginative boy as it is the feeling of *Death*. None of us ever completely leaves the terrors of childhood behind us, and the terrors of Chagall's Jewish childhood in the Russian village of Lyozno near Vitebsk are in this painting. The candle-lights around the body are connected with Night as well as with Death. The hurrying of the people suggest not only the terror of actual death, as in the biography, but also the fear of monstrous or fantasy-terror. It is not inconceivable that a child walking down a dark street might say to himself: "I wish that at night there were more light along the streets. . . . But the only time I have seen as much candlelight as I might like was around the body of a dead man. But," our enfant terrible might go on, "this would be terribly grotesque and out of place. What if, while the dead man lies in the streets, a street-sweeper comes along? . . . Of course a dead man is really something to be swept up and carted away."

⁴Sweeney, *op. cit.*, pp. 9-10.

Here we may interrupt to quote once more the autobiographical remark made above: "In the end they carry him away. Our street is no longer the same. I do not recognize it."

Why does the shock of the experience alter the appearance of the familiar street? Surely death as such is nothing new to a boy who lives in close proximity to animals. The answer the psychoanalyst is tempted to give is that the experience is shocking for the same reason that the symbols of *male relatives* are joined to the symbol of the dead man used to light up the dark street. On the left-hand or Death side of the picture we have the grandfather (who *escaped* to the roof one fine day) and the uncle (who fiddled badly like a shoemaker but fiddled for all that) and finally what is probably the father-prototype lying full-length providing the necessary light.

Our hypothetical child has put all his important male relatives on the death side of things but has made use of their death to allay the terrors of night: there is light and music. It is not simply that we have here a pictorial representation of the Oedipus complex with its obvious attack against the males in authority (Chagall had a half a dozen or more uncles and aunts and his paternal grandfather was a religious instructor while his maternal grandfather was a butcher.) Nor is it simply that the left-hand or *sinister* side is used to express the attack. It is rather that the sentence above *I do not recognize it* suggests the wish *not* to recognize the Oedipal death-wish against the oppressive males. And, by putting the fiddler on top of the roof, and adding the shoeshop sign, and finally interposing the sweeper, the painter would be theoretically able to *screen from himself* the meaning of his attack while nevertheless feeling the necessity to attack. Hence, even to Chagall they are not comprehensible while being obsessive pictorial arrangements. *The concealed aggression is carried implicitly in the pictorial arrangement.* Indeed it is just such a talent as Chagall's which can make use of pictorial arrangement to express his aggression in constructive and beautiful ways. And, finally, one must not omit the impression of *mourning* for the death of a father which is, in a sense, the central theme of the painting, however much aggression is contained in it.

There is more to be learned from the *incessant continuity of the street scenes* in Chagall's paintings. Not only is there a definite *style* to the dream-paintings just as, in every human being, there is a style to one's dreams, but over and above that there is constant bubbling up from the never quite extinct volcanoes of the obsession.

If now we look at his painting entitled: *In the Night* (fig. 2), we find that again the scene is a village street at night with snow (whiteness) covering

the houses and the roadway. A cold quarter moon shines, lighting up the snow. In the center of the street (foreground), two lovers stand embracing. *Directly overhead, as though suspended from a non-existent ceiling, is a large bright lamp.* Again, to the left in the heavens, are the starry outlines of a barnyard animal—a constellation which flies through the skies.

Here, to this writer, such a dream would at once suggest that there is a lovely inter-relationship of sentiments woven around a powerful primitive impulse. The *lamp* suggests of course the wish to *see* the lovers not in the open public place but in the intimacy of a room; at the same time it proclaims that the white, starry night is like a room and is made for love. The color of the snow achieves the poetic effect of purity. At the same time the animal that flies through the heavens expresses, however rarefactive be the purity of the stars, the primitive wish of the *bird-man* symbolization, a symbol that is so frequent in Chagall's paintings as to constitute practically a principle of his art. To quote Freud again, in his *Leonardo da Vinci*:

"A very obscure as well as a prophetically sounding passage in his [Leonardo's] notes dealing with the flight of the bird demonstrates in the nicest way with how much affective interest he clung to the wish that he himself should be able to imitate the art of flying: 'The human bird shall take his first flight, filling the world with amazement, all writings with his fame, and bringing eternal glory to the nest whence he sprang.' He probably hoped that he himself would sometime be able to fly, and we know from the wish fulfilling dreams of people what bliss one expects from the fulfillment of this hope.

"But why do so many people dream that they are able to fly? Psychoanalysis answers this question by stating that to fly or to be a bird in the dream is only a concealment of another wish, to the recognition of which one can reach by more than one linguistic or objective bridge. When the inquisitive child is told that a big bird like the stork brings the little children, when the ancients have formed the phallus winged, when the popular designation of the sexual activity of man is expressed in German by the word "to bird" (*vögeln*), when the male member is directly called *Puccello* (bird) by the Italians, all these facts are only small fragments from a large collection which teaches us that the wish to be able to fly signifies in the dream nothing more or less than the longing for the ability of sexual accomplishment. This is an early infantile wish."⁸

The flying figure occurs so frequently in Chagall's paintings that it has become a kind of signature. In sixty-four plates in the book by Venturi we count it twenty-two times, in twenty-two separate paintings. And in the book by Sweeney there are still others. To go into an analysis of each of these figures in relation to the total composition of the paintings in which they occur would require several volumes of exposition. What is unusual about the flying figures of Chagall is that he has actually expressed, stripped of its

⁸ Freud, *op. cit.*, pp. 107 and 108.



FIGURE 1. Chagall, *Death*, 1908



FIGURE 2. Chagall, *In the Night*, 1943



FIGURE 3. Chagall, *Time Has No Shore*, 1930-39



FIGURE 4. Chagall, *The Red Rooster*, 1939



FIGURE 5. Chagall, *To Russia, Asses and Others*, 1911

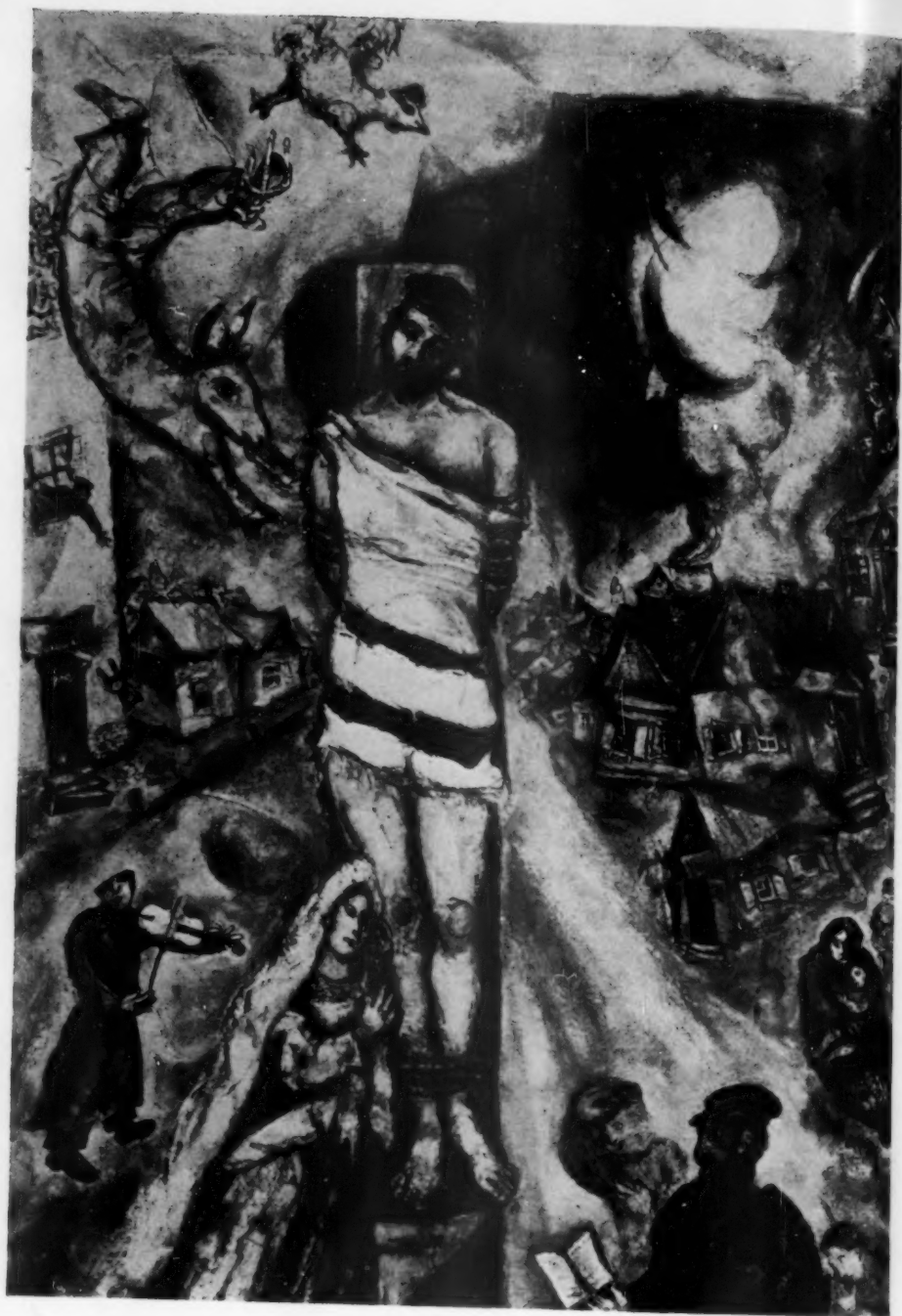


FIGURE 6. Chagall, *The Martyr*, 1940
Photographs of Chagall paintings courtesy of Pierre Matisse Gallery.

symbolism, *the act of flying as the act of love*. Two paintings might be mentioned as elementary expositions of this theme: *Over the Town* (Venturi, Pl. XII) which illustrates the lovers themselves flying in the sky in an embrace and a posture clearly suggestive of the sexual act and yet combined with the poetic phrases of the soaring sensation of being dizzy in love: and *The Red Rooster* (fig. 4) which is an amusing composition one is tempted to re-name: *Young Cocks on the Make*. In this latter *joke-painting*, a rooster or a cock (and red is the only color for this), is eagerly approaching a little tree in which a *woman* is concealed. Flying above the rooster is a young man dressed in his Sunday best; the young *man* is flying toward a *ben* in the sky above the tree. And down in the corner a bull-headed little man fiddles. The painting is a joke and an equation at the same time. A young man in flight is the equivalent of the impatient red cock, on pleasure bent. (Thus, just as we have the German word (*vögeln*) to express the sexual act, and the Italian word *l'uccello* to describe the male sex organ, so in American English we have the word *cock*; the etymological principle then would seem to follow along the psychologic lines proposed by Freud, namely variations of *the bird* among which the most famous one is of course Leonardo da Vinci's *vulture* fantasy.) What is even more interesting is the fact that music and birds are of course very closely associated; in Chagall we find the violin treated also as a bird in flight as well as, in several outspoken instances, sexual portions of the body of the male and the female. Sometimes the violin is combined with the fish and with the bird: a winged fish fiddles. These are all known to psychoanalysis as *condensations*. Each particular condensation follows from its own set of provocative circumstances, and is therefore quantitatively and qualitatively determined.

A fascinating aspect of this condensation is to be seen in the painting entitled: *Time Has No Shore* (fig. 3). In this, a majestic winged fish flies high above the river that courses through a town. As it flies it carries with it a small fiddle, held by a man's arm projecting from the fish. It flies supported by or accompanied by an encased pendulum, which dominates the foreground. Beneath this unusual aeronaut, on the bank of the river, lovers sit in an embrace, dreamily.

The relationship between sex and time, and time and one's forefathers, and the endless generations of man resulting from his primeval love is clearly seen here. Here, we have the winged *phallus* of the ancients (cf. the quotation from Freud above), and we have again the idea of the *Uncle* who fiddled, together with an antique *Grandfather's* clock. With the Consciousness of the endless stream of life, the lovers beneath are co-temporal. Instinctual

sexuality, i.e. spawning, is portrayed. But the River is limited by its Banks. Time flows on endlessly and is not limited. Hence the *winged* (stork—endlessly procreative) *fish* is best represented in flight through the *unlimited* ether, keeping time only to its metronome, only upon its own love-instrument, the Violin.

We now are in a position to hazard a guess at the *kind* of obsession which so restlessly and compulsively tries to find its never complete expulsion from the mind of the artist. In *Leonardo da Vinci*, Freud indicates the source of Leonardo's endless investigations as coming from his endless curiosity which undoubtedly embraced also the field of natural and sexual phenomena, later repressed and sublimated, as only a great artist can transmute his longings and strivings.

To be sure, Chagall was well acquainted with the sexual life of the barnyard. Venturi says:

"When the child Chagall saw his beloved cows go to the slaughter house, he pitied them and kissed their muzzles, but he was quite willing to eat their meat. Sadness and resignation exist side by side in Chagall, for everything obeys a Power too strong to be resisted."⁶

It is interesting to compare this with *da Vinci* who is said "to have rejected a meat diet because he did not consider it just to rob animals of their lives, and one of his special pleasures was to buy caged birds in the market and set them free."

Chagall's obsessive problems would seem then to lie in the need to rage defiantly against his own sense of guilt for resenting his fathers and his forefathers and at the same time to take his place among them against man's inhumanity to man. This produces not only his profound recoil from religion (i.e. from the father-complex and the God-complex) and his utter defiant sensuality as in *To My Betrothed* (Venturi, Pl. VI); it produces later the tender and ecstatic portraits of the Jew whose refuge from the bestiality of the Cossack and the Nazi lies in his Talmud, his Songs, and his capacity for loneliness and isolation. In this connection, a note upon the color reversals of his paintings, e.g. the green face colors as in the famous *Green Violinist* (Sweeney, p. 43) and the green face in *I and the Village* (Venturi, Pl. V; Sweeney, p. 19, in color). Chagall uses green to ally himself with the creatures of the earth; he apparently also uses it to express ecstasy, as perhaps one may turn green with too much whirling and dancing. It also of course suggests the word "green" or "tenderfoot" in the sense of naiveté, fresh from the soil.

⁶ Venturi, *op. cit.*, p. 19.

In its simplest terms, the magnificent obsession of Chagall lies in a double and conflicting identification. He identifies himself with the lowliest creatures of the earth, sea, and sky, subject to the laws of spawning and butchery alike. At the same time, at the other end of human feeling, he identifies himself with his forefathers not on the score of religion but on the score of the religious history of his martyred people and of all martyrs who deserved better.

It is this wide range of feeling and the inevitable wild clash of interests, resulting from these conflicting identifications, which promote the obsession, formed in his earliest youth, demanding resolution of the clashing conflict in these powerful, tender, ecstatic and above all dream-like pictorial arrangements in which every change is rung.

We find confirmation of this approach to Chagall especially in these two paintings which are the last we shall discuss in this necessarily brief estimate of a very great artist.⁷

The first of these two is the famous *To Russia, Asses and Others* (fig. 5) which is given in excellent color in the frontispiece to the book by Lionello Venturi. In this painting, under an ominously dark sky invaded by strangely intense fields of color, a huge pink cow stands on a yellow rooftop with two *green* little creatures sucking at her udders: one a green little lamb, the other a green little naked child. Beside the yellow-roofed house stands a church. Descending through the sky, like a witch on on a broomstick, an ugly, blue-eyed, 'almost leprous milkmaid comes with a *green* pail in her hand. However, *the milkmaid's head has just been lopped off—to her surprise and discomfiture as registered by her decapitated head and its face.*

Let the little green child speak:

"This is where I should like to be with her whose breast I suck—like my grandfather escaped to the roof that day, so I should like to escape from all those who would separate me from the breast and body of Mother Earth. I am a little lamb with imagination.

"But perhaps I must resign myself to being weaned after all, because that old Witch the Weaner is able to pursue me no matter how I try to hold on to my beloved udder.

"Yet this is tantamount to castration: to take me from the body of her whom I love, me and all the other little lambs who are led to the slaughter.

"If I had my wish, I'd take her mouth and her eyes off her own body, and reduce her to a breast again. I'd chop her head off, the ugly servant of civilization and of the church instituting this silly idea of weaning us and instituting also the authority of my fathers and forefathers."

⁷ In this study we have deliberately omitted the paintings of Chagall's Parisian and European periods only because we were interested in *describing an approach* to his work rather than a comprehensive analysis or evaluation of all his paintings. Those which centered around his Village provided a continuity of ideas for discussion.

Or, if we could but remember the speech of our infantile wishes, there would be no need for analysis, though forgetting is merciful.

The last painting for discussion is *The Martyr* (fig. 6). In this powerful painting, illustrative of a whole group of paintings stemming from the tortured subject of religion, the scene is again the village street. In the foreground is the body of the Christlike figure on an incomplete cross. The village is in flames. Furniture falls out of houses. In the upper left corner, the flying cow-god holding a candlestick comes tumbling down and the rooster comes falling after. At the feet of the martyr, a woman weeps in resignation, an old Jew prays, and a fiddler *on the ground*, dispossessed of his roof, fiddles sadly.

This is Chagall's identification of himself with his forefathers and their history. In his psyche, this picture seems to say:

"It is all very well to fly high, a winged phallus, vigorous as a bull, cock of the walk, and fiddler on a rooftop, but all of this comes crashing to earth, stifled by the smoke of pillage and scorched by its fire, my sensual pagan dreaming and singing punished by the holocaust of hate which is the lot of my people.

"For, when the world falls to pieces, it is my village that falls. When a man is crucified, it is in the street of my village that he is crucified—in the village where I was afraid to walk down the street imagining nameless terrors, where under the beautiful white moon I made love and over which I seemed to soar with love and desire. When a woman and a child and a mother and her son and the old and the young are victims of pagan idiocy, it is in my village that they despair and die. It is my village and you and I and all living things that are martyrs when one man is martyred. . . I had better not fly so pagan-high.

"What sad, glad, and mad things have happened in the street of my village and in my soul where I live."

New York City

THE BEGINNING OF AMERICAN ARCHITECTURE¹

By Henry Chandlee Forman

THE history of American architecture commences on May 14, 1607, with the bivouacking of Edward Maria Wingfield, first president of the King's Council for Virginia, and his companions, among the malarial swamps of Jamestown Island. From that day when, unknowingly, they founded the first permanent English settlement in the United States, until Christmas Day, 1620, thirteen years later, when the Pilgrim Fathers began to erect their first house at Plymouth, American architecture was as fundamentally medieval as the ancient churches of the Anglo-Saxons. In truth, it is no exaggeration to compare the earliest Jamestown buildings with those of the Anglo-Saxons, because many were fashioned, *ipso facto*, in the manner of those people of a thousand years before.

The early fabrics, roughly put together among the Jamestown marshes, represent the first chapter in the history of the architecture of the United States of America; as such, they should be familiar to students of American art and history. Recently it has been aptly pointed out that the enlarged conception of history now in vogue precludes any indifference on the part of scholars of American history to matters which were of such vital importance to the early founders of this country as the form and construction of their dwellings. When the "ancient planters" established James Fort, as their settlement was called, on a promontory of the Island of Jamestown, and raised other settlements on James River and Eastern Shore, they had recourse to *at least* five different types of English medieval architecture. The names of these kinds of construction are the palisade, the puncheon, the cruck, timber-framing and part-brick-and-part-framing.

Undoubtedly the palisade or stockade was the first type of medieval architecture employed in the land of Virginia. It was used at Jamestown in 1607, and from then until the abandonment of the city in 1699 as the colonial capital. We find that the small fort at Old Point Comfort (1609), the town walls of Henrico or Henricopolis (1611) and the first church on the Eastern Shore of Virginia were constructed by this method. That the palisade

¹ A chapter from the author's forthcoming book, *The Medieval Architecture of the Old South*. Introduction by C. R. Morey.

was common throughout the countryside is indicated by the governmental edicts of 1624 and 1626 "to palisade in" all dwelling houses. This expression means to surround all habitations with stockaded walls about seven and a half feet high, or more. The English called them "Park-pales." In this way each plantation comprised a little fort against Indian depredations.

Noteworthy must have been the appearance of the triangular James Fort, within the "pallizadoes" of which lay the cradle of the United States. The south side faced the muddy James and measured four hundred twenty feet; the other two sides were each three hundred feet long. At the corners rose bulwarks, sometimes called watchtowers or blockhouses, carrying wooden platforms with mounted cannon. The chief doorway was in the middle of the south curtain wall, and each bulwark had a gateway as well. A moat or deep trench encircled the entire fortification.

In structure, the palisades of James Fort comprised strong posts and planks embedded four feet deep in the earth, and standing about fourteen feet high. In order that armed guards could swiftly traverse the palisades, there were passages on the inside of the curtains. The bulwarks, made of giant timbers, surmounted these passages.

Another kind of palisade was incorporated in the walls of the first church on the Eastern Shore, built probably in 1623. Vertical posts were set close together and interwoven with wattles or small branches, daubed with clay.

When they resorted to palisades, the founding fathers of old Virginia continued an unbroken custom of their ancestors reaching back in time through the Gothic and Norman eras to the Anglo-Saxon period. It is said that upon the conquest of Britain in A.D. 447, the Saxons, ignoring the empty Roman villas, set up their own hovels with walls of split tree trunks placed vertically side by side. At the Battle of Hastings, Harold, last of the Saxon kings, entrenched himself behind deep ditches and "artful" palisades. At any rate, the palisade is the oldest form of wooden construction known today in England, and is derived from Paleolithic Europe.

Fortunately for the antiquarian, one Anglo-Saxon wooden building remains. The nave of the little parish church of St. Andrews at Greensted, Ongar, Essex, England, is probably the timber chapel built about 1013 to commemorate the passing of St. Edmund's body through the town of Ongar. The walls are of split oak timbers set upright on a modern sill.

The second medieval type of construction employed in Virginia is much like the first. This method is building with puncheons, sometimes called "punches" or "quarters." We find them in 1619 at Berkeley on James

River. In this small town there were certain houses merely "covered with boards," which were so inflammable that one firebrand would have been enough to touch them off. Other dwellings were "only made of wood," and had "punches sett into the Ground." Now, in medieval England puncheons were upright timbers set into the earth, so that the space between them was about equal to the width of the timber itself. That is, if the timber was twelve inches wide, then the distance between the two timbers was likewise about twelve. Another name for this method is "post and pan," where the post is the same size as the panel. Usually the intervening spaces were filled with wattle-and-daub. Wattles comprise a basket work of hazel bands fastened between the upright timbers, which were grooved for the purpose. Then the wattles were daubed on both sides with a plaster made of lime and loam mixed with chopped straw. At least, this method was prevalent in Surrey, England; and the Virginia procedure must have been much the same. Be that as it may, puncheoning was nothing but a pseudo-palisading.

Captain John Smith, who for so long endeavored to take more than his share of credit for the Virginia enterprise, introduces to us the third medieval type of structure in Virginia. The colonists, he declares, for their church of 1607 "built a homely thing like a barne, set upon Cratchets, covered with raftes, sedge and earth." He also notes that the walls were covered with the same materials, and that the best of the houses were of like curiosity. The *Oxford Dictionary* reveals that the word "cratchet" is a seventeenth-century variation of "crotchet" or "crotch," meaning a forked pole to support the ridgepole of a dwelling. Morison of Harvard (and the writer as well) believes that Smith, writing of cratchets, was thinking of "crucks." To be specific, the cruck was a later, fourteenth-century development of the crotchet, and comprised, not a forked pole, but a pair of bent or curved tree trunks placed together in the form of a Gothic arch. In fact by 1600 the English had all but discarded the crotchet and were employing the cruck system. It is logical to believe that the Jamestonians employed the fourteenth-century cruck, rather than the earlier crotchet. For all that, both were purely medieval.

In England cottages still stand on crucks after four hundred years. In the middle of Elizabeth's reign a survey made of the village of Crakehon in north England indicated that every house and barn stood upon "crocks" and were covered with thatch. Today random examples of existing crucks may be mentioned: the fourteenth-century manor houses of Oldcourt Farm, Ty-Mawr and Wood House Farm, all of Herefordshire; or sixteenth-century Daren Farm barn in the same county; or the seventeenth-century dwellings at Hemington in Leicestershire, and Colemere in Shropshire. These are a few

specimens in a country where crucks until the year 1700 dotted the landscape, especially in the west and north.

The simplest English cruck dwelling, one bay in length, comprised two pairs of bent tree trunks, in shape like the lancet arches of a Gothic cathedral, set upon the ground, strengthened by tie-beams and fastened by wooden pegs. There is a clear analogy between the cathedral, with its arches and series of bays, and the cruck house, also with pointed arches and bays. It is a coincidence, perhaps, that the curved shape of a cruck structure appeared like the inverted hull of a ship, and the word nave, like the nave of a cathedral, is derived from the Latin, *navis*, ship. The whole genealogy of the cruck has a strong medieval flavor.

In conjunction with the medieval bay there is an interesting story. This unit of space measured about sixteen feet, because that was the room needed to house two pairs of oxen. Whereas the ox-house, called the "shippon," a term perhaps reminiscent of the ship-shape of the cruck building, was often under the same roof as the dwelling, the practice developed in medieval England of making of uniform length all the bays under the same roof. The adoption of a standard unit helped the real estate dealers of the Middle Ages, who could advertise, for instance, that Oldcourt Farm comprised four bays—a four-bay manor. When a twelve-bay manor was purchased, one knew how long it extended without further description.

At James Fort the number of bays in church and other fabrics was limited by the known size of the palisade. It would appear that owing to lack of elbow-room the church of 1607 could not have been more than four bays, or about sixty-four feet. Lord Delaware's later church, of 1610, measured only sixty feet by twenty-four. In addition, at James Fort the rows of dwellings, or streets of "settled houses," could not have been more than ten bays each, along two sides of the palisade. At the very most the river-front side could not have had more than fourteen bays. Accordingly, it is possible that in 1607 Jamestown had about thirty-four row lodgings, each about sixteen feet square. And the best of these were cruck buildings.

Another feature of the Middle Ages that these primitive structures usually possessed was the thatched roof, bound and reeded as in old England. When James City burned on January 4, 1608, the fire spread easily from one thatched roof to another. All but three cabins were consumed like paper. It is surmised that something more than wooden chimneys caused this conflagration: there were Spanish spies at Jamestown.

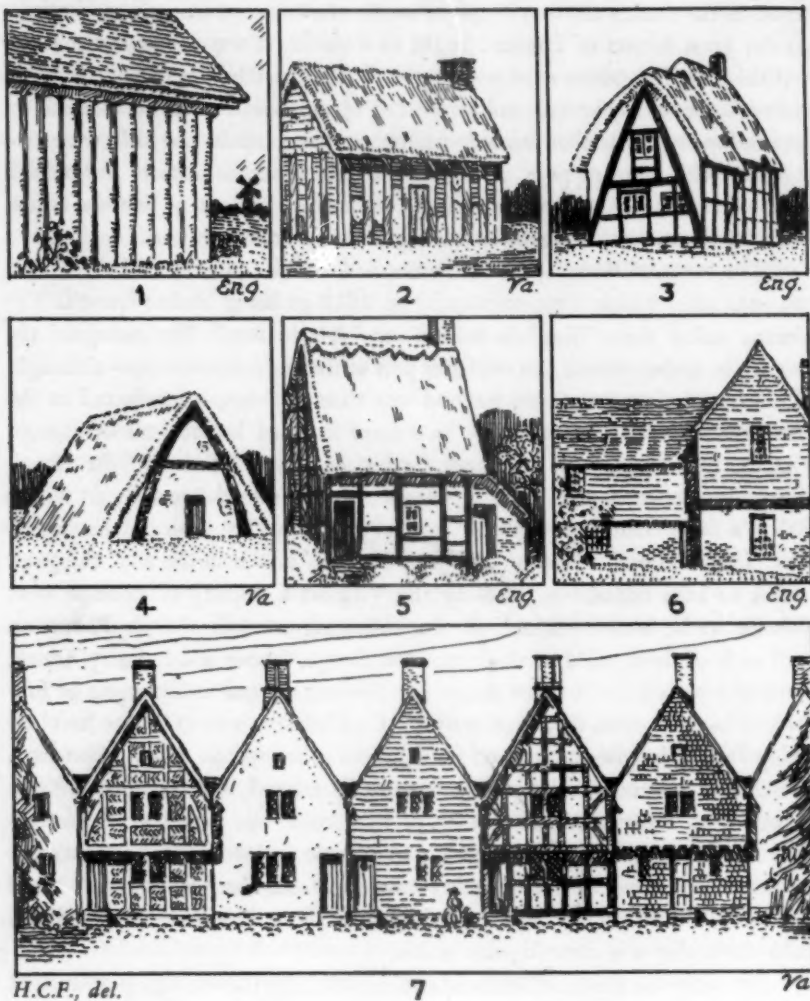
The old English word "timbran" meant "to timber," or "to build." Timber-framing, the next logical step in the development of puncheon and

cruck, is the fourth medieval type of architecture known in earliest Virginia. As the great forests of England began to dwindle, it was discovered that the vertical posts in a house need not be placed close together, as in puncheoning, but could be widely spaced and reinforced by diagonal braces. Such buildings became known as timber-framed, where the posts, studs and sills were tied together with wooden pegs. In the case of the cruck habitation, the outside walls were built up with widely spaced timbers, to the extent that the crucks could be taken away altogether, leaving a timber-framed house.

The town of Berkeley on the James had, besides puncheoned dwellings, two structures which were mentioned in 1619 as being timber-framed. Virginians called them "English houses" or "fair houses." The swing of the English to timber-framing in the latter part of the sixteenth century—although, of course, the constructional method was then not new—is reflected in the Jamestown of 1611, which had "two faire rows of howses, all of framed Timber, two stories, and an upper Garret, or Corne loft high." At Henricopolis in the same year were "3 streets of well framed houses"; At Rocke Hall, "a faire framed parsonage," and at Bermuda City, also on the James, "very faire houses." Although always to remain "castles in the air," the guest houses or inns ordered in 1620 by the Virginia Company of London were likewise to be timber-framed, in the following manner: "Each Plantation shall each of them build, at their common charge, labour and industry, frame, build and perfect . . . a guest house, for the lodging and entertaining of fifty persons in each, upon their first arrival." Each housing was to be one hundred eighty feet in length and sixteen wide, or, in other words, roughly ten bays. At suitable locations five chimneys were to be erected, and windows were to be well placed for ventilation. A bit of local color was added to the instructions in the specification that each guest house was to contain twenty-five bedsteads, four feet by six, standing two feet from the ground, with board partitions between them. The use of earth as floor recalls certain medieval halls where dirt was covered with rushes.

Not only did the art of timber-framing comprise the setting up of upright posts at some distance apart, the tenoning of them into a sill at the bottom and a wall-plate at the top, but it also comprised a filling between, or a covering over, the posts. The fact that one kind of filling was common in this period is certain from Strachey's reference (1610-11) to buildings which were "pargetted and plaistered with Bitumen [a kind of asphalt] or tough clay." As already noted, this is the wattle-and-daub method, oldest known technique of filling interstitial spaces in England.

Since Virginia summers are hot, such wattle panels in timber-framed



MEDIEVAL TYPES OF CONSTRUCTION EMPLOYED BEFORE 1620 IN VIRGINIA

1. Church of St. Andrews, Greensted, Essex, England, c.1013, showing Anglo-Saxon palisades.
2. A puncheoned cottage with wattle-and-daub filling, Virginia, 1619. (Conjectural reconstruction by author).
3. A cruck house near Tewkesbury, Gloucestershire, England.

dwellings heated up "like Stoves"; and it seems likely that wattle-and-daubing was soon discarded for other better types of insulation. In England at the time, several other fillings or coverings for timber-framing were in vogue, such as: brick nogging, laid either horizontally or in herringbone fashion; ordinary plaster; shingle tiles hung from battens nailed across the posts; or weather-boards (clapboards). Since all these materials were manufactured in 1611 in Virginia, timber-framed buildings could have been constructed with any of them.

In the weatherboarded dwelling it was customary to fill with an insulating material in just the way that we today pump our walls full of rock-wool. On the James, mud, brick or coarse salt-marsh grass could have been employed in the earliest years. This last method, the grass-stuffed wall, was used in 1627 in Massachusetts. Jamestonians, surrounded by seven hundred fifty acres of island swamps, must have also employed grass.

The last known medieval construction before 1620 in Virginia is what may be termed "half-and-half" work, that is, part brick and part timber-framing. In 1611 at Henricopolis, men constructed not only three streets of well-framed dwellings, but also "competent and decent houses, the first storie all of bricks." Of course the "half-and-half" type formed the transition between the timber-framed dwelling and the all-brick. That there were all-brick edifices in Virginia before 1620 we do not know, but, since brick was manufactured at James City from the first, there is that probability. At any rate, the "half-and-half" fabric was an advance over ordinary timber-framing, and the method was common enough in late medieval England. For example, the manor-house of Saint Aylotts (c. 1500), at Saffron Walden, Essex, is a "House of two storeys: the lower storey is of brick and the upper storey timber-framed and plastered."

4. Jamestown, Virginia, 1607. Cruck church. (Conjectural reconstruction by author).

5. Timber-framed, one-bay cottage, Colemere, Shropshire, England, late 17th century.

6. Bostall Farm, Woolwich, City of London, late 16th century or early 17th, showing part-brick-and-part-frame construction.

7. Jamestown, Virginia, 1611. A "faire row" of framed houses, illustrating five types of timber-framing most commonly used about 1600 in England. Left to right: half-timber work with brick filling; plaster; weatherboarding or clapboards; half-timber work with plaster; tile-hung. (Conjectural reconstruction by the author).

If you had sailed up the James River during the thirteen years before the Pilgrim Fathers landed at Plymouth Rock, you would have caught a glimpse of a great variety of picturesque structures on the green banks. From the deck you would have descried on Jamestown Island the palisaded fortification, adorned with great timber blockhouses. There would have been visible town and country houses with walled-in gardens and with orchards, called "hortyards," tobacco barns, corn houses, servants' quarters, warehouses and storehouses. You would have also discerned churches, windmills, sawmills, bloomeries, glassworks, guest houses, taverns, alehouses, stores, shops, silk houses, courts of guard or guard houses, public granaries, tenements and wharves, called "bridges." If you ascended the river as far as Henricopolis, you would have seen the East India School and the College.

If you had examined these structures closely, you would have found them mediievally built in the five methods already described, and possibly in other manners not recorded. This account is, therefore, in brief the story of the birth of American architecture—born in that "Cradle" of a Republic of Thirteen Colonies, the United States of America.

Agnes Scott College
Decatur, Ga.

HISTORIC ARCHITECTURE IN GEORGIA

By Harold Bush-Brown

THE first Anglo-Saxon settlement in the State of Georgia occurred in 1733 when Oglethorpe landed at Savannah. Except for a sparsely settled fringe along the coast and a single settlement, Augusta, up the Savannah River, Georgia's architectural history may be said to begin only after the Revolution. In fact, although Georgia is one of the thirteen original colonies, the major portion of the State remained untouched and until about 1800 Indians lived unmolested in the great hinterland. The settlement of middle and North Georgia coincided in time and circumstance with the western migration which swept over the Appalachian into Ohio, Kentucky and Tennessee; and it was the pioneers from the Carolinas or Virginia or even from far away New England, rather than the people from coastal Georgia, who played the major role in this upper Georgia migration.

In other words Georgia was a pioneer State in colonial times, most of it still wild and unsettled; and so our study of its historic architecture is necessarily limited to the later phases of classical tradition. Of the four periods of historic American architecture: 17th Century (Medieval); 18th Century or American Georgian; Post Colonial or Early Republic (including both late Georgian and neo-classic tendencies); and The Greek Revival, only the last two need concern us here. By far the most productive is the last. Countless examples of the Greek Revival still remain especially through the Piedmont or middle and north of middle portions of the State.

Before taking up the Greek Revival let us consider briefly the background of this movement. We shall omit here any attempt to describe primitive or indigenous architecture such as the log cabin or block house, or types of buildings which elude chronological stylistic classification such as the typical farmhouse. More pertinent to our discussion are examples of late Georgian and transitional neo-classic.

Augusta has a type of simple one and one-half story cottage with dormers, which might fit under the first of these headings and Savannah still retains good examples of the second. Very few have been observed elsewhere, a notable exception being Lowther Hall at Clinton, no longer in existence. The Augusta "Sand Hill" Cottage is of Georgian (i.e. eighteenth century) ante-

cedent, but is unique and seems to be, to some extent, a local type. Local examples of the sophisticated and refined late Georgian style in some cases show Adam or Regency inspiration. Many buildings are difficult to classify, being a combination of stylistic elements as in the later work of Daniel Pratt during the 1820's in central Georgia; for example, the Blount House and Westover both in the vicinity of Milledgeville. The same may be said of the many Savannah mansions attributed to William Jay in the period, 1817-22. These buildings with their small central one story entrance porches, approached by a doubleflight of steps as illustrated by the Wayne-Gordon House and the Telfair Academy, established such a strong tradition that the usual two story column of the later Greek Revival is almost non-existent in Savannah (one notable exception being the McAlpin House). The architecture of the early nineteenth century in this city shows evidence of well-known post-colonial characteristics and the influence of the Regency has left its mark.

But now we come to that extraordinary phenomenon which swept the country from Maine to Florida and pushed out to the very borders of the frontier; the 19th century revival which looked back for inspiration to the source of all classical tradition—to ancient Greece. We cannot now examine the causes nor search the reasons for its potency, but there it is for us to see in all its imposing dignity and formal classical dress—the Greek Revival Home, the Greek Revival Church. How can anyone speak of these peristyle buildings as Colonial, so different from American Georgian or Colonial both in character as well as in time? They belong to that renewed interest in Ancient Greece and especially in the Athenian Acropolis which affected England so strongly after the arrival in England of the Elgin Marbles (1815); but only in America do we find the monumental column of the Greeks applied to domestic architecture. Here it became universal, developing into a national style; and nowhere do we find its use more vital and pervasive than in Georgia. Cities founded after 1800 in the Piedmont area contain such names as Athens, Sparta, and Rome. A general interest in antiquity finds expression architecturally in the attempt to recall the classical peristyle of the ancient world.

The Greek Revival house followed, in most cases, a plan which had been well established in the late Georgian Period. There was a central hall with two rooms on each side and a stairway at the back of the hall. Countless deviations in minor particulars may be observed, but the four square rooms and high ceilings were the universally accepted scheme for the larger more pretentious mansions throughout the State. The porches were now carried across the entire front and often were extended back on either side. The

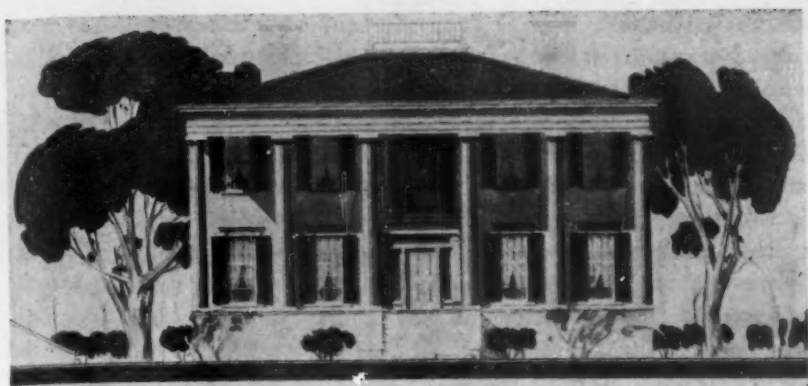
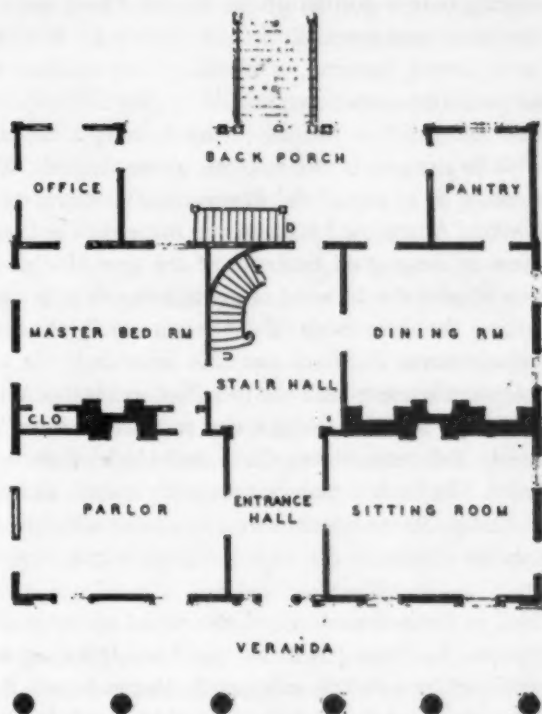


FIGURE 1. Typical Greek revival house in Georgia

FIGURE 2. Ground plan of typical Greek revival house in Georgia, scale $\frac{1}{8}'' = 1'$. Drawn by William Evins

kitchen was entirely separate from the house, sometimes connected by a covered passage, as in the case of the Epping House near Darien. The plantation home had a great number of outbuildings. These separate buildings included a cook-house, or sometimes a kitchen and dining room combined, a smoke house, a well covering, a carriage house and stables, barns, lofts, storage houses, pens, and often a pigeon loft and flower house. There might be a cold room underground. The house servants quarters were in a row of separate cabins in the case of the country plantation, and usually in a second story over the carriage house or kitchen in the town house. Field hands were in a group or groups of cabins far off from the main house.

The house itself is usually of wood, raised several feet above the ground and resting upon masonry basement walls. The characteristic feature of the Greek Revival house is the two story colonnade. In some of the earlier examples there was a central portico with two or four columns supporting a front pediment occupying only a portion of the façade. There are a good many examples of this treatment especially in the vicinity of Milledgeville. The more typical arrangement, however, is a row of four or six columns across the entire front providing a spacious veranda or porch. The peristyle or free standing row of columns thus formed carries a straight entablature, not a pediment. A visit to any one of the fall-line cities: Augusta, Milledgeville, Macon or Columbus, or to any of the Piedmont ante-bellum centers such as Washington-Wykes, Athens or LaGrange, to name only a few, will be rewarded by a view of many good examples of the type of dignified and impressive mansion alluded to. In some cases the colonnade is carried around either side flanking the main body of the house on three sides. Both the colonnade treatment across the front and also front and side colonnades is found in the one story house as well the two. Not content with a peristyle on three sides of a house, there are at least two instances, one in Washington-Wykes and one in Talbotton, where the central block of the house is completely surrounded. The brick chimneys are usually outside chimneys, but the later more pretentious city mansions were often built with chimneys inside, especially where the exterior walls were brick, as was the case with many urban mansions.

Mimosa Hall in Roswell conforms to the model of the pedimented prostyle classical temple. Tradition has it that the Roswell houses, just north of Atlanta, were designed by a Boston architect. Be that as it may, this treatment is exceptional for a residence although quite usual in church architecture.

In most cases the proportions of the columns and their spacing and the

roof treatment as well as the details were modified and adapted to their change in purpose and to the new materials made use of. During the era of the Greek Revival, the inspiration in the use of the orders was quite naturally from Greek sources. Where stone was used, as in Christ Church in Savannah or the Governor's Mansion in Milledgeville, capitols and bases of columns show accurate regard for Greek precedent. Where columns are of brick covered with stucco, they tend to become crude. The great majority of columns are of wood and departures in form and detail were inevitable. The Doric capitol was difficult of exact imitation. The Ionic volute is a turned member and a flat board cut to conform to the profile is usually applied to the front and back. The Corinthian is less common, and is found usually only in examples of more pretentious city residences dating from the later days of the Revival.

In the Greek Revival house a balcony or second story porch was almost invariably employed. This might be a small balcony over the front door, or it might extend across the whole front, or in the case of a surrounding peristyle, occasionally around the sides as well.

Many of the doorways had fan-lights above and below, sometimes semi-circular, more often elliptical, sometimes both in the same house. These curved door heads inherited from the previous late Georgian period, lasted well into the Greek Revival era. The muntins were usually of wood, occasionally of lead. In later buildings when the classical architecture from Greece had been assimilated, the doorway was squared off, enframed by wood pilasters and entablatures, and had rectangular head and side lights. Often the door is of the single panel type sometimes studded with rosettes.

Coming to the interior, a dado is found in the earlier buildings, but in the later more formal examples this was done away with and only a baseboard appears. In some cases the window trim carries to the floor and the space under the window is panelled. Skilled craftsmen were evidently employed to do the ornamental plaster work, and in one or two instances, as in the Telfair Academy, Savannah, plaster niches are employed. The plaster ornamental details in city mansions and in the Blount House and elsewhere in central Georgia is often of a high order of craftsmanship.

Straight stairways sometimes with winders near the top are usual, but there are many examples of curved stairways, especially through central Georgia. Some of the outstanding examples of these are the Ware-Sibley House in Augusta, Westover near Milledgeville, and Lowther Hall at Clinton. There are very few examples of elaborate balustrades, the stairway in the

Independent Presbyterian Church at Savannah being a notable exception. Most of the stairways had simple square or turned balustrades with mahogany rails.

Wrought and cast iron steps and porch balustrades and railings and iron fences are found in great abundance in the larger cities, and a high order of design and craftsmanship was maintained right up to the Civil War. Some of the most interesting patterns developed were the result of a combination of cast and wrought iron; good examples, The McAlpin House, Savannah, 1835; The Sorrel-Weed House, Savannah, about 1840; the Clanton-Vaison House, Augusta, 1835; the Baber House, Macon, 1830.

The most noteworthy type of building still standing, other than the residence type, is the church. An outstanding example is the Independent Presbyterian Church in Savannah which follows the model of Sir Christopher Wren's London churches, and is commonly believed to be a replica of James Gibbs' St. Martin's-in-the-Fields, which it somewhat resembles. While this is a notable specimen of architecture, it is largely a restoration, the original building having been burned.

In Greek Revival days many churches were built on the model of the Classical Temple as exemplified by Christ Church in Savannah, or the Mercer Chapel at Penfield. It was customary in most churches to provide a gallery at the back which sometimes carried along the side as well. The gallery of the Midway Church was used as a slave gallery and had a separate entrance opening on the stairway. In later days, however, the Negroes worshipped in their own churches and the first African Baptist Church in Savannah was built entirely by Negroes. Very often churches have two doorways in front, usually opening into a vestibule, the doors placed approximately opposite the two aisles of the interior. The only essential departure from the classical temple front is the cupola, or bell tower of one or two stages rising out of the ridge of the roof and directly back of the front facade.

There is another type of building which deserves attention. In the antebellum college the debating club or literary society formed an important part of college life. At Penfield one of the original four buildings of Mercer College, erected before Mercer moved to Macon, was built to house the literary society. At the University of Georgia, Athens, there are two of these buildings facing each other across the campus, and at Emory in Oxford the same is true. All four are similar in form being masonry buildings with pediments front and back. Three of them have free standing porticoes in front, and three are of two stories with the assembly room, where meetings

and debates took place, on the second story. Access to this upper room is by means of stairways at the back.

It may seem extraordinary that our ancestors should have borrowed a style so remote in history and have applied a formal architecture in a new country, substituting wood for marble and using the pagan temple as a source of inspiration for home and Christian Church. All this would seem to make the Greek Revival an anachronism unprecedented in history. If it were wholly imitative the criticism which sometimes has been leveled at the Greek Revival would be justified. The more one looks into it, however, the more one realizes how much the Greek forms were modified to fit the needs of the builders and how the change in materials led to differing results. There was much in the Greek style in keeping with the spirit of the age. From a functional view point the open arch and balcony served a good purpose in providing shade and enhancing the delights of outdoor living in a warm climate, as well as creating a setting of dignified repose and even grandeur. And, in one respect, whatever the faults of the Greek Revival, our ancestors were fortunate in possessing a single style which carried through in everything, creating an environment of unity, which, in contrast to what has happened since, one can hardly fail to admire.

Georgia School of Technology

MODERN DESIGN DOES NOT NEED ORNAMENT

By Edgar Kaufmann Jr.

G. HAYDN HUNTLEY has raised the points, can ornament again become part of good design and, can design today satisfy mass markets without using ornament (C.A.J. VI, 1). In order to discuss these points a number of related ideas need to be reviewed. Has the survey of history given us any clues to the meaning of ornament in human societies? What are the basic concepts built up by a century of practice and theory in modern design? Do these concepts leave room for the purposes fulfilled by ornament? Have modern designers, rejecting ornament, attempted otherwise to fill its roles? Is there any indication that the indifference of the wide public to the best modern design is caused by the absence of ornament?

Ornament, from primitive tribes to industrialized society, has been an augmenting, a deepening of the intrinsic value of the decorated object. It has often been rooted in peculiarities of materials and processes, it has often expressed the exuberant mastery of the craftsman, its purpose has ever been to increase the usefulness of the object as a source of daily enjoyment, as an agent of cult and custom, as an object of trade or a symbol of social position. In the pre-industrial world, ornament was not added to objects any more than rites were added to daily existence—the latter were functionally incomplete without the former.

Modern design has had a century to evolve a practice and theory suited to the industrializing, democratizing world that has been taking shape. Influenced by science, modern design has held that each problem indicates its own solution, that full investigation of the needs will reveal the necessary form. Influenced by romanticism, modern design has believed that the necessary, inherent form is more beautiful than any willfully contrived form, however artful, novel, or however embellished with extraneous symbols. Influenced by democracy, modern design has given precedence to mass production as a means of spreading the good things of life. In good modern design, the peculiarities of materials and fabrication, the expression of masterly forming are as influential and recognized as ever. Visual emphasis of an object's function, of its meaning in organized society as well as its simple use, has not been ignored by modern designers and never less than

now. Modern designers express these factors in terms of inherent form and most often in terms of mass production methods. The careful chasing of an ormolu mount has been replaced by the unsuspected richness of rotary-cut veneers, festive carved rose-garlands by picture windows that frame the seasons, and painstaking inlays by miraculously thin die-stamped shells. Imagination has remained the source of expressive design.

If the functions of ornament are paralleled in modern design, and if modern design is so oriented to mass production, why does the wide public continue to ignore good modern design and buy mass produced, ornamented caricatures of handcraft ("Chippendale") or alternately gross, ornamented caricatures of engineering ("streamlining") or flat patterns insanely repeating a misunderstood motif from Mondrian, Matisse or Gris, or some ghastly hybrid of all three? Could it be that the wide public has a set of values less pure and more confused than those that guide modern design? Could it be that the wide public is bewildered by the loud meretricious slogans of trade, exploiting the sentimentality, snobbery and gullibility that counterbalance the insecurities and artificialities of the modern world? If such be the case, the course of good design, and of design as a factor in the welfare of the community, will lie in clarifying the values of the wide public and in counterbalancing the influences that hinder this clarification.

What could be expected from the course Mr. Huntley suggests in his paper, whereby the feeblest, most synthetic type of pattern would be spread over "engineering" shapes to tempt the mass of purchasers? This is as artificial a styling as that which produces what they now buy; in its hand-me-down attitude about "good taste" it contradicts the democratic aspirations that alone justify the painful growth of modern techniques; it reverses a century of thought and experience in modern design. The old mass market of handcraft days produced folk art; today this is paralleled by the popular enthusiasm for engineering. Engineering is one of the principle enthusiasms that shaped the International Style which should therefore be capable of further popular development on its own grounds without resorting to the shallow tricks of streamlining.

The International Style is not as limited in its resources or in its effectiveness as Huntley states. It has continued, as he admits in one passage, to be powerful in shaping the taste of our day; twenty-five years of style leadership in a free enterprise society could not be maintained without some fundamental soundness and some flexibility. Often Huntley seems to think of the International Style as if the nineteen-thirties had never brought a renewal of humanizing tendencies, natural materials and free forms, as if the doctrine

had been frozen with the publication of certain books by the Museum of Modern Art. In fact both the authors quoted, Alfred Barr and Philip Johnson, were perfectly aware in their published texts of the limitations of the accomplishments prior to 1932 and welcomed the thought of a richer development.

Huntley is quoting experience when he says that the most antiquated and doctrinaire design of the International Style is not sufficiently expressive or varied to suit the long-range needs of mass markets; but he has not envisaged any of the actual factors which will lead to a more satisfactory design for these markets. What can be done and should be done is considerable work on the psychological impact of design in daily life and considerable discussion of the expressive qualities available in the materials and processes natural to mass fabrication. Out of these two basic elements a design far richer than the International Style could be produced; but it would be and should be a direct descendent of the International Style not a reaction against it, certainly not a mere decalcomania. Nor should we forget that a portion of today's mass market is supplied by handcraft articles produced in small quantity for local needs. The variety of design available to the masses of purchasers never has been and likely never will be limited to the proper expression of machine fabrication.

The future course of good modern design lies straight ahead on the line set by a century of work and thought, no return to the comfortable naïvetés of our grandfathers' era can suffice either for the sake of the mass public, or the sake of honest design. Ornament in the sense of applied pattern is dead; ornament in the sense of expressive emphasis is a permanent element of design.

Museum of Modern Art, New York

ART AT THE AMERICAN ARMY UNIVERSITIES IN EUROPE

I. SHRIVENHAM

THE beautiful green of Berkshire, England, was indeed a proper setting for Shrivenham American University. Seven hundred acres of winding streams, old stone bridges, huge trees, the lovely old Beckett Manor house, the modern brick classroom buildings, and the spacious brick barracks and dozens of new officers' cottages, the theater and the gym, the tennis courts and football fields made Shrivenham an ideal site for any college or university. Twenty miles from Oxford University with its libraries and museums, in the heart of King Alfred's country, Stonehenge, the white horse of Uffington, the spires of Salisbury, the beach at Bournemouth, the castles of Windsor and Warwick, the old Roman Baths, the Shakespearian Theater at Stratford, all in easy access with paint and palette in bus or bicycle made this land a painter's dream. The thatched cottages, the little churches, London Bridge, the fine old book shops, a farmer and his goat, the flower gardens, an old Roman bridge, the blowstone, the antique stores warmed the heart of the art teacher.

Dr. Julius A. Miller was placed at the head of the Art branch for Shrivenham and in his hands was put the task of securing the staff and setting up the curriculum.¹ A survey was made of the percentage of students who would choose courses in the Fine Arts, which showed that on the basis of 4000 students about 6% would choose Fine Arts. The students were given absolute liberty in choosing any three courses and the enrollment in the Fine Arts passed our fondest dreams. In one course in Commercial Art there were 362 applications and only 30 chosen. "The students were anxious to express

¹ Art Branch instructors were: Harold C. Brennan, B.S., M.A., former professor of arts at Westminster College, New Wilmington, Pa.; Cpl. Barney Burstein, who spent three years with the Museum of Fine Arts, Boston, Mass.; Sgt. John Collins, B.A., former portrait painter; Capt. Charles L. Dietz, B.A., who was a student at Ohio Wesleyan University; Lt. Carl F. Heeschen, B.A., M.A., an art instructor at Western Maryland College; Trygve Rovelstad, once an assistant to Lorado Taft, designed some of the decorations that adorn U.S. uniforms, while he was a civil service metallurgist in Washington, D.C.; T/5 Robert B. Richenburg, who attended George Washington University, Boston University and the Art Students League in N.Y.; Francis W. Speight, formerly a student and instructor of art at the Pennsylvania Academy of Art; A. Reid Winsey, B.S., M.S., B.F.A., a professor at DePauw University, Greencastle, Ind.; Capt. Edward M. Shepherd, who taught at Teachers' College, Alpine, Texas; and Sgt. M. G. Miles, who attended Wichita University, Wichita, Kansas.

themselves. They had something to say. Consequently, enrollment in Fine Arts and English was heavy. Soldiers had evidenced great interest in art when visiting art centers in Europe. Of 3641 students, 826 class enrollments were in the field of Fine Arts."²

Our art curriculum was in keeping with the average art curriculum in the colleges in the States, because we hoped to present as little difficulty as possible in transferring credit to their respective colleges when the students returned to the United States. To be sure we all taught a heavy load until more staff members arrived.

Another interesting observation came in the attitude of the student. All the way over on the boat we were urged not to expect too much work from students fresh from the foxholes. It was to be a challenge to our teaching ability to adapt this combat soldier to the classroom. In this respect we received our greatest surprise. To a man every teacher will agree we have never met a more willing, anxious, and grateful student. They came from Europe with arm loads of paint, paper, brushes, and sketches and ready to go to work. I shall never forget my first day in commercial art. It was a 3 hour period studio class and I gave the assignment, a newspaper layout, collected the admission cards, and then announced, as I do at DePauw on the first day, that they could stay and work on the assignment or they could leave after the supplies were given out. At DePauw I would be swept off my feet before I finished the sentence, but these soldiers all stayed and worked until chow time. The library was crowded to capacity every night and many evenings these students would follow me to my cottage asking questions and demanding solutions. It was one situation where a teacher had to produce. These were not children whose families had sent them to school. These were mature serious men with little time in which to learn; they were not wasting it.

Some of us were given the opportunity of going to Biarritz after Shrivenham closed and the same story was true of Biarritz. It gave us an excellent chance to compare the two institutions. I am sure that McIntosh, who headed the Art branch at Biarritz, will agree with me when I say that none of us as art teachers has ever had a finer opportunity in all our teaching experiences. The association with men in our fields was invaluable. The varieties of teaching techniques, the personalities, the freedom of expression, the differences of opinions, the wealth of knowledge crammed into both institutions from every corner of America, all were inspiring experiences, to say nothing of our contacts with the art and artists on the Continent. Every art

² From *A History of Shrivenham*, by Captain Bone.

agency, academic or otherwise, was at our finger tips. Field trips were arranged by the Army to any place in England or France. Every weekend was filled with a new thrill. Cooperation with other departments was a joy and finally a reality. We were literally given the run of Europe. My only hope is that every art teacher in America could have had the same opportunity and at least have seen the exhibitions of the art students work at Shrivenham and Biarritz.

A. REID WINSEY

DePauw University, Greencastle, Ind.

II. BIARRITZ

The record of art at the Army University in Biarritz, France presents an example of man's unquenchable desire for art. This institution was an art teacher's paradise.³ Before leaving the continent after World War II, the American Army performed a master stroke to boost morale and show its interest in the future of its troops. Two fully balanced and equipped universities were set up, one in Shrivenham, England, and the other at Biarritz, France. This story concerns the latter where it was my good fortune to be one of the faculty to help organize and finally, after three eight-week terms, to close out the art department.

Art was a leading choice of those three and four-year veterans who came back from fighting to make an effort to recapture the refinements of peacetime civilian life. The proportion of GI's interested in art was so much greater than was anticipated that in the first term beginning August 20, 1945, all art classes were filled two days before registration had ended. Music soon followed with a complete sell out. Later when another large villa had been

³The faculty list below is copied from Bulletin No. 6, of Biarritz American University:

FINE ARTS

Graphic and Plastic Arts Branch

Branch Head: Clarence J. Finney, Terms I and II; Pleasant R. McIntosh, Term III.

Instructors: James P. Barbarite, Klaus E. Berger, Harold L. Bishop, David N. Blackmer, Harold J. Brennan, Vernon W. Chester, Leonard J. Currie, Frederic Heidel II, R. F. Howitt, Joe T. Meador, James H. Rivoir, Alexander Robenson, Jr., Edward B. Rowan, B. J. Rosenthal, Remo J. Scardigh, Stephen Searles, M. J. Sharfin, Kenneth Shopen, Jerome G. Snyder, O. D. Strate, Alexander R. Winsey.

Assistant Instructors: Vincent Bishop, P. S. Breslin, Robert E. Brookings, C. E. Dyer, N. B. Froeckman, Alexander Jacobson, Nolan V. Noble, John Weaver.

These men were from practically all parts of the U.S.A. The subjects taught included Painting (7 courses), Sculpture, Life Drawing, Illustration, Commercial Art, Art History, Ceramics, Landscape Architecture, and Photography.

remodeled for art classes and the second term found an art staff of 25 the proportion of students wanting art again exceeded expectations. In a university of 4000, there were approximately 700 taking art.

While art schools back in the states were hunting for supplies we were inventing substitutes and in some instances discovering new techniques as a result. Even teaching methods were revised. When texts failed to arrive, subjects like Modern Art History and Theory became lively bull sessions; for these toughened former college men were eager for contacts with reality in the genuine sense of the word. There were several unique advantages over civilian institutions back home. For instance, all courses were taken on a purely voluntary basis. Students were not concerned about their grades in the usual commercial sense. At least, of the hundred or more students who came through my classes during three terms I never had one ask me, "What grade do you think I will get in this course?" or "What grade did I get?" Those men (and a few women, WACS and nurses) were too much interested in their grand opportunity to care about ratings. It may have been partly because they were, for once, free from army class distinctions. My classes were made up of enlisted men and officers ranging from Privates to Lt. Colonels. All fared alike in the class room.

Teaching was a pleasure because we had eager students and were ourselves fresh for the job, having light teaching schedules (three hours a day) and many chances for travel and experience in a new environment. These opportunities for painting enabled me to have a one man show in Paris on my way home which was a happy ending to my first sabbatical year in 20 years—thanks to Uncle Sam who did something fine for his soldiers by giving their teachers a chance to really live free from financial worry and the over-load which stifles good teaching by killing creative research in art.

P. R. McINTOSH

Bradley University, Peoria, Ill.

MICROFILM SLIDE PROJECT

By Elizabeth R. Sunderland

THE College Art Association Microfilm Slide Project is nearing completion. The plan has been to produce a continuous master negative on several hundred feet of 35mm film which will consist of 4000 pictures illustrating the history of painting from about 1300 to the present time. From the negative, positive strips are to be printed which can be cut up by the purchaser and the items mounted separately between pieces of glass to form 2 x 2 slides.

The printing on positive film and all the developing can be done by machinery. This is in contrast to the hand methods which must prevail for large size slides due to the fact that large size slide negatives are in separate pieces. Thus for the first time the cheapness of machine production can be exploited for the benefit of teaching materials in the fine arts.

So precise can be the printing of the positive strips, due to machine methods, that prints will be matched to projectors. Those ordering the strips will be asked to furnish information as to the wattage of the projectors they use and the film densities will be varied accordingly.

The microfilm series now in process of completion will make possible the giving of a survey course in painting from the time of Giotto to the present day. The items have been so chosen as to make possible also courses in the Italian Renaissance, Northern Painting, and Modern Painting.

The master negative is not quite finished but something more than 3200 out of the projected 4000 pictures have already been photographed. The Italian and Northern sections are complete. There are 1013 pictures in the Italian part (13th through 18th century) and 1192 pictures in the Northern part—239 French (15th through 18th century), 221 Spanish (15th through 18th century), 140 German (16th century), 592 Lowlands (15th through 17th century). In addition there are 384 American pictures and 125 English pictures already on film. It is planned to have some 900 items in European painting of the 19th and 20th centuries. Of these some 500 already exist on negative film. Some 50 oriental pictures and 350 items in Graphic Arts have yet to be photographed.

The lists of items for the strip have been passed on by the Microfilm Slide Committee consisting of the following members of the College Art

Association: Mr. David Robb (chairman), Mr. Turpin Bannister, Mrs. Laurine Mack Bongiorno, Mr. Helmut von Erffa, Mr. George Hamilton, Mr. Henry Hope, Mr. Rensselaer Lee, Mr. Arthur Moor, Mr. William Rusk, Mr. Myron Smith, Mr. Dimitris Tselos, and Mr. Clarence Ward. The 19th and 20th century sections are now being finally revised by Mr. Alfred Barr and Mr. Robert Goldwater.

With the positive strip will be furnished all materials necessary for mounting, labelling, and cataloging the finished slides, so that office expenses for turning the strip into mounted slides will be cut to a minimum. The positive film will be sold in a set which will include 2" x 2" glass, masks, and tape as well as printed labels. The labels will be on gummed stock and will be complete with information and catalogue numbers.

In addition, in order to cut down the labor and expense of mounting the slides, each picture has been photographed with black paper around it making possible the use of standard cut-out masks in place of individually cut masks. Each picture has also been photographed with an identification number (which is covered by the mask when mounted) corresponding to a number on the printed label. As a result it is estimated that even an average worker will be able to mount a minimum of 20 slides an hour.

Costs of materials are mounting rapidly, but it is still hoped that on the basis of the sale of 100 sets, each set will cost not much more than \$400.00, which means that the unmounted slides will cost about 10 cents apiece.

Precise information as to cost together with samples of film will be sent out to institutions in the near future. Included will be material about projectors and filing cases. Barring unforeseen difficulties the sets will be available for purchase sometime in the late spring of 1947. The sets are being produced for the College Art Association by the University Microfilms, Inc., of Ann Arbor, Michigan.

The American Council of Learned Societies made the realization of the project possible with funds to help defray the expenses of collecting the material. The following institutions generously lent their photographs for copying on 35mm film: The Fogg Museum of Art, the Metropolitan Museum of Art, the Fine Arts Departments of Duke University and the University of Michigan. The Committee owes a special debt of gratitude to Harvard College Library for lending microfilming equipment at a critical stage in the preparation of the strip. The Museum of Modern Art has promised its help in completing the project.

Duke University

news reports

LUIGI VITTORIO FOSSATI BELLANI

Beatitudo non est virtutis praeonium, sed ipsa virtus.—Spinoza

Among the victims of the dark days which Rome experienced in 1944 was a man, whose untimely and tragic death will be mourned by a great number of friends all over the world, and which is to be highly regretted by anyone working in the history of Italian art. Sig. Fossati's name is almost unknown in our field; yet a great many scholars profited, often unbeknown to themselves, by his quiet and untiring work, so that it is only befitting that his name should be recorded on these pages.

Sig. Fossati was a native of Milan, whom the advice of a relative, always to work for others rather than for himself, had led to a life totally devoted to the furtherance of artists, of art historians and other scholars, of poets and writers. His services were of incalculable value to many a good piece of research and to many a fine piece of writing. He interested himself in the cinema, stage settings, and practically everything that has cultural and artistic significance. His self-effacing nature made him recoil from any public acknowledgment; the reward for doing a good deed lay for him in the pleasure of doing it. Thus, at best, his initials will be found here and there as a sign of his cooperation. But many people, in almost all the countries of the two hemispheres, will remember what

they owe to him. To mention any names would be indiscreet and not in accordance with the spirit of the man.

In our field, the living monument of Sig. Fossati's activities is a magnificent collection of photographs which he had taken for himself and his friends. Milan, Venice, Rome, and Florence were his favorite towns; in and around them he would not spare any effort when he could make available a forgotten or neglected work of art by a splendid series of photographs. His was not the mania of an indiscriminate collector, but every photograph had to fit in some definite piece of research, so that they usually became quickly the accepted property of the scholarly world. There were few people who knew Italian art as intimately as he did, and who were as aware as he of its historical problems. If it had not been for his extreme shyness, he could have published many a valuable contribution to the history of art. But his findings found their way inevitably into the works of his friends and acquaintances.

This is not the place to speak of his rare personal qualities. They will be gratefully remembered by all who had the privilege of knowing him. In Sig. Fossati was alive all that is best in the Italian tradition: generosity, warmth of heart, graciousness and ease, *joie de vivre*, tinged by a profound seriousness of purpose, and above all, a deep love for his country. He reminded one of figures in the writings of the great Italians: Manzoni, Ippolito Nievo, Fogazzaro. The outstanding facets of his character were his artistic and human sensitivity, his complete disinterestedness, and his devotion to the good causes of others. His life was one well spent because every action of his had the quality of a complete fulfillment. His death leaves the regret that even such other worldly grace does not endure in this life. Every student of Italian art has lost in him a true friend and a devoted helper.

ULRICH MIDDENDORF

MOSTRA DELLA PITTURA ANTICA IN LIGURIA DAL TRECENTE AL CINQUECENTO

During the summer of 1946, from late June until the end of August, there was held in the Royal Palace in Genoa an exhibition of Ligurian painting. In the preface to the catalogue of the exhibition which he directed Antonio Morassi writes that the idea of holding such an exhibition was born, paradoxically in the dark days of 1940. The desire to safeguard all the artistic patrimony of the region revealed then for the first time the riches it contained. More than 2000 paintings were brought together from its churches, museums, and private collections. The majority were little known, some quite unfamiliar. Many needed attention. Long neglect and careless repainting had damaged a fair number. A plan was made in those harassed days not only to safeguard but to clean and restore the paintings, and, when the time came, to exhibit them. The past summer saw the fulfillment of part of the plan. When it became evident that it would not be possible to show all the paintings at one time, it was decided to divide the material into two exhibitions, the first to encompass painting from the Trecento through the Cinquecento, the second, which will be held next spring, from the Seicento through the Settecento.

The Palazzo Reale was used for the occasion. The disposition and decoration of the rooms determined to a certain degree the hanging. Only an approximate chronological and school order was possible. The large gilded polypptychs of Ligurian origin were placed in the great hall. In the small adjoining rooms hung the Flemish paintings, the existence of which gave visible proof of the long and lively Genoese interest in that northern school. In the Gallery of Mirrors hung the Cinquecento paintings, sent centuries ago from Florence, Lombardy and Venice.

The earliest work was the *Crucifix with Scenes of the Passion* from the

Cathedral at Sarzana which is signed Guglielmo and dated 1138. Cleaned and restored between 1942 and 1946, it has also been x-rayed. The x-ray revealed another face under the present face of Christ, which, it is believed, was repainted about one hundred years after the Crucifix was made. Among other paintings which expert cleaning revealed as important master-works were two paintings by Paolo Veronese of *Susanna and the Elders*, a *Marriage of St. Catherine* of Paris Bordone, and a signed *Ecce Homo* by Antonello da Messina.

Ventimiglia, Savona and Taggia all contributed loans. A small but compact catalogue was published. It contains in addition to Morassi's preface, eight pages of bibliography and fifty-two illustrations.

Given the difficulties of the times and the heartbreak of the situation, one can have only the greatest admiration for the Italian museum authorities who overcame what must have seemed insuperable obstacles to hold an exhibition that was not only an inspiration to their own region, but another proof of the vitality of the arts.

AGNES MONGAN

MASTERPIECES OF THE VENETIAN PROVINCE

An exhibition of 353 works of painting and sculpture from all periods and schools was recently held at the Procuratie Nuove in Saint Mark's Square, Venice. Arranged by Rudolfo Pallucchini, chief of the Belle Arte in Venice, these works were borrowed from museums in small cities of the Veneto province as well as from several of the smaller museums in Venice. Among the major masters represented were: Giotto, Guariento, Lorenzo Veneziano, Mantegna, the three Bellini, Antonello da Messina, Carpaccio, Cima, the Crivelli, Giorgione, Jacopo Sansovino, Titian, Tintoretto, Veronese, Tiepolo, Guardi, Bellotto and Bosch, Memling, Van der Goes, Van Dyck, Rodin and Bourdelle.

ART BOOKS FOR EUROPE

The American Book Center for War Devastated Libraries, Inc., Library of Congress, Washington 25, D.C., announces that publications on the Fine Arts continue to be urgently needed. The program limits itself to scholarly materials and emphasis is placed upon books and periodicals issued during the war years. Because of the acute paper shortage in this country during the war period, it is now impossible to buy files of the publications which the Center is distributing abroad. Only by piecing together partial files can the Center build a sufficient number of complete files. Readers of the JOURNAL should communicate with Etheldred Abbott, Librarian, Art Institute of Chicago, who is Fine Arts Subject Chairman.

PRINT

Print, Vol. 4, No. 3 appears in a handsome black jacket and has an article by Edward Colin Dawson on Labels and one by William K. Zinsser on The Graphic Arts in a Liberal Education and several reproductions of fine prints.

DUMBARTON OAKS PAPERS, NO. 3

The first of the four papers is a study by Ernst Kitzinger on Coptic and Sassanian Textiles centered on the Horse and Lion Tapestry in Dumbarton Oaks.

The second Paper, by Milton V. Anastos, is an account of an investigation leading to proof that Cosmas Indicopleustes wrote his *Christian Topography* in Alexandria. The third Paper, again by Ernst Kitzinger, "A Survey of the Early Christian Town of Stobi" is the first over-all account of the excavations in this Yugoslavian town. In the fourth Paper, Herbert Bloch discusses the important role of Monte Cassino in the political and religious conflicts between Byzantium and the West. Harvard University Press, Cambridge, Mass. \$7.50.

MESTROVIC TO SYRACUSE

Norman Rice, head of Syracuse University School of Art announced the appointment of the celebrated Yugoslav sculptor, Ivan Mestrovic, as professor of sculpture, early in December. Mestrovic is widely known for the mortuary chapel at Cavtat in Dalmatia and the colossal figure of Bishop Gregory of Nin in the peristyle of Diocletian's palace at Split. Graduate students will be admitted immediately to study under him and the formal organization of the department will probably be completed by the fall semester of 1947.

HAAS AT NEW MEXICO

Lez L. Haas, who took up his duties as instructor in art at the University of New Mexico in March, 1946 is the new acting head of the art department, after four years in the South Pacific as photographic, recognition, personnel and administrative officer. Haas studied in 1938 at the Hans Hofmann School of Art, received his A.B. (1939) and M.A. (1941) from the University of California at Berkeley. He has exhibited at the San Francisco World's Fair and at the San Francisco Museum of Art. During the past summer Haas was director of the University's Harwood Foundation School of Art in Taos, N.M.

ART DEPARTMENT AT SOUTHERN CALIFORNIA

"Here is a news report on the Department of Fine Arts at the University of Southern California. I was appointed head of the Department of Fine Arts in March 1, 1945. Since my arrival, several new faculty members have joined our staff as follows:

EDGAR L. EWING, former instructor at the Art Institute of Chicago for six years, arrived this semester. Mr. Ewing was a student at the Art Institute from 1931-1935. In the spring of 1935 he went to Europe for two years to study by a foreign travel fellowship. On his return to this country he joined the staff

at the Art Institute, where he remained until he was inducted into the Army, 1943. As a member of the armed forces he was engaged in making three dimension models for the allied headquarters in New Delhi, India. From New Delhi he was sent to the Philippines, where he was engaged in the preparation of materials for the proposed invasion of Japan. At the end of the war he was sent to Japan before returning to this country and joining the S.C. staff.

MR. KEITH ALLEN CROWN, instructor in the Fine Arts Department, also attended the Art Institute prior to four years' service in the army. Mr. Crown did drawings and sketches for the Army in his long service in Guadalcanal. On being released, Mr. Crown returned to the Art Institute of Chicago, where he was engaged in further study and some teaching before coming to Southern California.

MISS LILLIAN RHODES, another veteran of the past war, joined the staff in March 1945 after being placed on inactive duty by the Navy. Miss Rhodes holds her A.M. from Columbia and has had wide teaching experience in the east coast colleges. At present she is an instructor in design.

MR. JULIUS HELLER, who received his A.M. at Columbia, is soon to receive his Ph.D. at Southern California in the Department of Education. At present he is teaching American Art and art appreciation.

MERRILL GAGE, who has been with the department for many years, has been appointed an assistant professor this year. He has a flourishing department of sculpture. His students are sweeping the west coast sculpture shows with amazing success, in competition with much older and more experienced sculptors.

FRANCIS DE ERDELY joined the staff beginning in Summer Session, 1945. De Erdely was formerly in Detroit and New York in this country and spent several years as an art teacher in Holland and Paris. He has been cur-

rently represented in many of the more important shows and has at present been invited to the Carnegie show. One of his paintings is in the permanent collection of the Art Institute of Chicago.

PROFESSOR GLEN LUKENS is still on a leave of absence and has just returned from Haiti, where he was conducting a program for the government of the United States. Our government has been attempting to raise the standard of education and of living in Haiti by sponsoring a program of handicraft education. Mr. Lukens was chosen to develop native teachers in Haiti who would be capable of conducting a large program of ceramics. Professor Lukens was beset with many difficulties, including lack of materials and equipment. However, the people of Haiti responded enthusiastically to Professor Lukens' teaching and he has developed a group of young teachers who are now able to continue the teaching of ceramics in the Haitian schools. Professor Lukens will return to active duty on the S.C. campus this Summer Session. He plans another trip to Haiti in the spring before resuming his duties here.

MRS. AMY MCCLELLAND, who for many years headed the Art Department here at Southern California, is still unable to engage in research and teaching because of difficulties with her vision. However, she is remaining as active as possible in the College Art Association. We all hope that Mrs. McClelland will soon be able to take a more active part."

MILLARD B. ROGERS

NEWS FROM BERKELEY

Walter Horn has just returned to the University of California after his work on the Arts and Monuments Commission in Germany. He expects to begin teaching next February. Dr. Darryl A. Amyx has a temporary position as assistant professor in archaeology. John Haley, a department artist, was discharged from the Navy last year, taught the Spring Term and is now on Sabbatical leave.

MARIL AT MARYLAND

Herman Maril has been appointed instructor in Painting and Composition at the University of Maryland, it is announced by Professor Maurice R. Siegler, head of the Fine Arts Department. Maril, whose paintings are in many large collections including the Encyclopedia Britannica, served for three years in the armed forces. An exhibition of his new work was held at the Baltimore Museum of Art during November and is currently on view at the Carlen Gallery in Philadelphia.

NEW COURSE AT NORTHWESTERN

In a new program leading to the A.B. degree at Northwestern University there is a required course in Philosophy, Music, and the Graphic Arts, being given this year for the first time. An introductory study of philosophy will occupy the first quarter, being developed at the end of the quarter toward a consideration of art and esthetics. Study of the visual arts will occupy the second quarter almost entirely; however toward the end of the quarter a part of the time will be given to the study of music. In the third quarter three-fourths of the time will be devoted to music, the remainder to a continuation of the study of the visual arts.

The part of the course devoted to the visual arts will be conducted by lectures, discussions, demonstrations and exhibition-study, including some experiments with art media in which all students will participate. The introductory section will consider first the means by which cartoonists and illustrators of the present and the past have projected their ideas and feelings into forceful graphic language. The focus will then shift to a study of structural relationships between illustration and typography in book design, magazine advertising and poster art, leading to a more extended analysis of color and form in contemporary easel and mural painting. Non-representational art comes up for special attention in an

analysis of industrial design, where the study of form in relation to materials and utility provides an introduction to architecture and sculpture. Returning to a more detailed study of painting, the class finally examines the "rebel" art of the Post-Impressionists along with a few examples of older art. Thus it is hoped that many of the students will feel encouraged to take up further courses in art history or perhaps, as a result of the experiments with actual art materials, to continue as active participants in the creation of art or architecture.

THOMAS M. FOLDS

COLLEGE ART DEPARTMENTS IN NATIONAL PRESS

Colgate University's offer to provide reproductions of famous pictures for married veterans as planned by Professor Alfred R. Krakusin of the Fine Arts Department was reported over A.P.

Iowa University's new Beckmann, TRIPTYCH, appeared in *Life Magazine's* tenth anniversary issue in color and the text referred to it as an example of the change in taste since Grant Wood's regionalism at Iowa in the 1930's.

OHIO VALLEY ART ASSOCIATION

The Ohio Valley Art Association resumed its regular annual meeting this year on November 2 at Ohio State University. A special exhibition of *Ohio Valley Art before 1860* was arranged for the occasion with talks by Erwin Zepp, Ohio Archaeological and Historical Museum, Frank Roos, University of Illinois, Edward Rannells, University of Kentucky and Horace King, Denison University. Ralph Fanning, Ohio State University, presided. During the afternoon the conference was held at the Columbus Gallery of Fine Arts, where Lee Malone, Director, and Frank Seiberling, Ohio State, talked on the current exhibition, *The Age of Titian*. In the evening there was an informal presentation of some educational motion picture problems by

Raymond Stites, Antioch College. Officers elected for 1947 are: President, Horace King, Denison University; Vice President, Norris Rahming, Kenyon College; Secretary, Elizabeth Skidmore, St. Mary of the Springs and Ohio State. Next year's meeting is to be held at Denison University.

MIDWESTERN COLLEGE ART CONFERENCE

The Midwestern College Art Conference held its annual meeting on November 8th and 9th at Indiana University, Henry R. Hope presiding. Several special exhibitions were organized for the event including *Seventeenth Century Dutch Paintings*, *Five Contemporary Painters* (Avery, Hartley, Knaths, Rattner, Weber), a *Faculty Group Show* (Laurent, Burke, Engel, Pickens, Ballinger, Martz), and *Great Prints by Georges Rouault* (lent by MOMA). In the afternoon there were discussions of teaching problems by Edward Rannells (Kentucky), Mary Holmes (Iowa), Frank Roos (Illinois), and Philip Guston (Washington University). The evening was devoted to the question of college art collections with papers by Otto Brendel (Indiana), Lester Longman (Iowa), H. W. Janson (Washington University) and Dwight Kirsch (Nebraska). At the business meeting a new constitution and by-laws were adopted. New officers for 1947 are: President, J. Carson Webster (Northwestern University); Vice President, Lester D. Longman (University of Iowa); Secretary-Treasurer, G. Haydn Huntley (Northwestern University). Next year's meeting will be held in Chicago.

SCULPTURE AT INDIANA

Indiana University held an important exhibition of contemporary sculpture during November. Most notable pieces were the large green bronze *Song of Songs* by Lipchitz, a new mobile by Calder entitled *The Forest Is the Best*

Place, an elongated bronze torso by Lehmbruch, the *Monks Reading* and the *Avenger* by Barlach, Chaim Gross's purple lithium group, *Mother and Child*, a black lignite *Double Torso* by Zadkine, a new alabaster by Robert Laurent (resident sculptor at Indiana), and other pieces by Maillol, Despiau, Henri Laurens, Picasso, Marcks, Lachaise, Flanagan, Archipenko, Zorach, DeCreeft, Salerno, Mary Callery, David Smith, Oronzio Maldarelli, Renée Sintenis.

A note of contrast was introduced with several primitive sculptures including a large wooden tiger (New England nineteenth century) and several painted wooden pieces (totem, masks, birds) by Northwestern American Indians.

DRAWINGS AT MILLS

An exhibition of 120 drawings from the 15th century to the present was on display during October at Mills College Art Gallery, Oakland, California. Among the old masters represented were Dürer, in a preparation sketch for the engraving, *The Dream*, Carpaccio, Callot, Guercino, Van Dyck, Jordaens and Fragonard. There were also many fine modern drawings including works by Picasso, Henry Moore, Feininger, Léger and Rico Lebrun.

TRAVELING SHOW FROM SYRACUSE FACULTY

Eight Syracuse artists connected with the College of Fine Arts have contributed to an exhibition of water colors which has been prepared for travelling exhibitions. No expense except one way transportation. Further information from Jessie Bone, Syracuse University.

TUTTLE OF YALE

An exhibition of prints, drawings, and tempera paintings by the late Emerson Tuttle (B.A. 1914) was held at Yale University Art Gallery during December. Tuttle had been curator of prints and wartime director of Yale's Art Gallery.

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TEXTILES AT GREENSBORO

The third annual International Textile Exhibition was held during November at The Woman's College, Greensboro, N.C. Numerous prizes were awarded by the jury consisting of Michelle Murphy, curator of the industrial division of Brooklyn Museum, Meyric R. Rogers, curator of decorative and industrial arts at the Chicago Art Institute and Miss Noma Hardin, assistant professor in the Art Department at the college.

BRENSON EXHIBIT

An exhibition of oil paintings by Theodore Brenson, many done in Colorado and the West, was held during October and November at the Wishart Museum of Art of the College of Wooster where Mr. Brenson is Professor of Art. If one may judge from the illustrations in the catalogue some of the paintings invite comparison with the work of the late Marsden Hartley.

ALBION ART EXHIBITIONS

Albion College, Albion, Michigan held three exhibits during November: Kaethe Kollwitz Lithographs, woven textiles by Dorothy Engle and Marian Gray, and *What Is Modern Painting?* (MOMA).

RENAISSANCE REINSTALLATION AT METROPOLITAN

The Metropolitan Museum of New York has reinstalled its collections of Renaissance art bringing together, adjacent to the Altman and Bache collections, its treasures in the field of painting, sculpture, prints and drawings, goldsmith's work, glass, pottery and enameling. Examples are included not only from the Italian Renaissance but also from all Northern Europe. John G. Phillips, Associate Curator in the Department of Renaissance and Modern Art, supervised the reinstallation.

HOUSES USA

Houses USA, 1607-1946, is a photographic history of American architecture

on 48 panels, prepared by *Life* Magazine and on tour at museums in the United States and Europe. The theme is developed in seven general divisions: First Houses, Colonial, Houses of the New Republic, Greek Revival, Gothic Revival, Eclectic, and Modern,

DUMBARTON OAKS REOPENED

The Art Collection of the Dumbarton Oaks Research Library of Harvard University at Washington, D.C. has been reinstalled and is open to visitors.

EXHIBITION OF JOHN MARIN

The Institute of Modern Art in Boston opens an important exhibition of the work of John Marin on January 7th to run through February 16th. In addition to 45 watercolors, there will be some 20 oil paintings and a number of prints and drawings which will show the artist's work from 1909 through 1946. An illustrated catalogue is being prepared by MacKinley Helm and Frederick S. Wight with a statement by the artist.

The exhibition will be shown at the Phillips Memorial Gallery in Washington from March 1st through April 15th and at the Walker Art Center in Minneapolis from May 1st through June 15th.

HENRY MOORE AT MODERN

The Museum of Modern Art at New York is holding a retrospective exhibition of sculpture and drawings by the renowned English artist, Henry Moore, from December 16th to March 17th.

Also in preparation is an exhibition of Colleges for a later date.

UNIVERSITY OF LOUISVILLE RECEIVES MILLION FOR ART INSTRUCTION

More than one million dollars has been bequeathed to the University of Louisville "for the furtherance of modern art in general and education by teaching, lecture and scholarship" by Allen R. Hite, late Louisville capitalist, and graduate of the University of Louis-

vill's School of Law. The bequest became effective after the death on last July 18 of Mrs. Allen R. Hite, who as a painter was known as Marcia S. Hite.

Allen R. Hite had originally left his money to the Louisville Board of Education for school buildings. He changed his will in 1938 after the University of Louisville, under its late president, Raymond A. Kent, had established a Department of Fine Arts with Dr. Richard Krautheimer, now of Vassar College, as the first instructor in art history, followed in 1937 by Dr. Justus Bier. From its start the Department offered, in addition to art history classes, instruction in creative art at the Art Center, then directed by Miss Fayette Barnum. According to an interpretation of the will, given by Mrs. Allen R. Hite and officially accepted by the Board of Trustees of the University of Louisville, the interest from the bequest will provide for both branches of teaching, for "the study of art history and appreciation" and instruction in "actual creative work" in the various branches of the visual arts.

CHARLOTTE WILLIAMS

MASSEY COLLECTION TO NATIONAL GALLERY OF CANADA

An important gift of 75 pictures makes the National Gallery of Canada, Ottawa, the chief center in North America for the study of modern British painting. The collection was made by the Right Hon. Vincent Massey, P.C., and Mrs. Massey, during Mr. Massey's residence in London as Canadian High Commissioner to the United Kingdom. It has been presented by them as trustees of the Massey Foundation whose generosity has already enriched Canadian cultural life.

Covering the period between 1900 and the present day, the Massey collection splendidly illustrates the evolution of modern art in England, often in terms of pictures as widely exhibited as Walter Sickert's *The Old Bedford*, P. Wilson Steer's *Severn Valley* and Augustus

John's *A Summer Noon*, *Aminta*, *Self Portrait* and *Aircraftman Shaw*. Besides eight Johns there are five canvases by Matthew Smith, two by J. D. Innes and four by Stanley Spencer. The eight paintings by Paul Nash include the fine *Dymchurch Steps*, the *Vale of the White Blackbird* and four pictures painted in connection with the R.A.F. and the Battle of Britain. Pictures by Orpen, Ambrose McEvoy, Rothenstein and Sir Alfred Munnings, P.R.A., represent but do not stress the academic strain.

The several modern movements are fully exemplified in works by Vanessa Bell, William Coldstream, Ivon Hitchens, David Jones, Edward Le Bas, Derwent Lees, C. R. W. Nevinson, Victor Pasmore, Christopher Wood, Tristram Hillier, Edward Wadsworth, Graham Sutherland and many others. Richard Eurich and John Piper are representative of the painters whose development has largely been recognized during the war years.

After being shown in Ottawa during the rest of 1946, the Massey Collection will be exhibited throughout Canada, according to one condition of the gift whereby the donors wish through the National Gallery's nation-wide program to insure the maximum degree of enjoyment and educational benefit to the people of Canada.

R. H. HUBBARD

GIFT FROM GIMBEL

The Gimbel Stores of Philadelphia and Pittsburgh have announced a gift to the state of Pennsylvania of paintings of contemporary life by fourteen American artists. Five of the artists chosen are Pennsylvanians: George Biddle, Albert Gold, Hobson Pittman, Franklin Watkins, and Andrew Wyeth. The nine others are: Aaron Bohrod, Adolf Dehn, Ernest Fiene, William Gropper, Joe Jones, Doris Lee, Fletcher Martin, Edward Millman, and Paul Sample. The program is being directed by the Associated American Artists of New York.

The full collection will consist of

about one hundred oil paintings, water colors, and drawings. Upon completion next year, it will go on tour.

WELCOME TO CRITIQUE

Critique, a review of contemporary art published its first number in October, with articles by Robert Goldwater and Cecil Gould, comments on several current exhibitions in New York, and numerous reproductions. Published monthly October through May, subscription rate \$2.50 yearly, the editor is David Lashak.

KIRSTEIN TO MADEMOISELLE

The October issue of *Mademoiselle*, the magazine for smart young women, introduces its readers to "The Mysteries of Painting" in an article by Lincoln Kirstein.

PHOEBUS

Phoebus, a new Swiss review, edited by Willy Rotzler in Basel, is announced as a quarterly dealing with art of all epochs. Vol. I, No. 1 has 48 pages with numerous illustrations. Subscription rate \$6.00 yearly.

ARTIBUS ASIAE

Artibus Asiae, the journal of Far Eastern art and archaeology, has announced resumption of publication with Professor Alfred Salmony (Institute of Fine Arts, New York University) as editor, supported by an international consultative committee. Yearly subscription rate, Swiss francs 50. *Artibus Asiae*, Publishers, Ancona, Switzerland.

EUROPEANS IN AMERICA

The Museum of Modern Art *Bulletin* (Vol. XIII, Nos. 4-5) is a special issue devoted to eleven European artists who were in America during the war years. Prepared by James Johnson Sweeney (recently resigned curator of painting), it includes important information on Masson, Ozenfant, Kurt Seligmann, Léger, Ernst, Marcel Duchamp,

Tanguy, Lipchitz, Héliou, Chagall, and Mondrian.

CONDE NAST CONTEST

Condé Nast publications announce an art and photography contest with the purpose of discovering "young people of talent who think in editorial and creative terms. . . ." A major art problem will be sent to each contestant, solutions due February 1, 1947. High school seniors, college art students and professional school students are eligible. Further information from Mary E. Campbell, Contest Editor.

THE CONSERVATION OF CULTURAL PROPERTY²

With the expiration of the three-year appointment of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in War Areas, its continuing functions have been assumed by the Department of States to be administered by the Office of International Information and Cultural Affairs.

The appointment of the American Commission in August 1943, by President Roosevelt upon the recommendation of the Secretary of State, Mr. Cordell Hull, was regarded as a proclamation to the world, friends and enemies, of our practical concern in protecting these symbols of civilization from injury and spoliation. The members of the American Commission, which included distinguished representatives of American universities, museums, libraries, and the church, and the Chairman, the Honorable Owen J. Roberts, former Justice of the Supreme Court of the United States, have served throughout the term of their appointment without pay and have generously given their time in bringing about the fullest cooperation between the American scholars and the American Government for the realization of their purposes.

² Press release from the Department of State August 16, 1946.

The research on endangered cities in Europe and the Far East by the Committee of the American Council of Learned Societies for the Protection of Cultural Treasures in War Areas and the American Defense-Harvard Group was coordinated into a vigorous program under the Civil Affairs Division of the War Department. The pioneering and brilliant achievements of the Monuments, Fine Arts and Archives officers in Europe and the Far East have been widely publicized. With the close cooperation of the War, Navy, Treasury and State Departments, the wartime activities of the American Commission have been brought to a successful conclusion.

The settlement of cultural property following hostilities necessitated the continuation by the Department of State of this coordination of Government activities. Plunder, no less than destruction, is one of the chief hazards to art in time of war. The looting of art treasures by the Nazis has been prosecuted as a crime in the Nuremberg trials and their ignominious glory in their cultural spoils has been condemned.

The immediate postwar problem consists of the reconstitution of the artistic and historic heritage of occupied countries. Since the surrender of Germany and Japan, the Military Government in the American zones of occupation have been giving the fullest aid to claimant countries in the location, the recovery, and the restitution of works of art which were widely dislocated by the enemy. The Treasury and State Departments are also taking every means to prevent the illegal entry or sale of stolen art in this country.

The protection of art in time of war is based upon the universally accepted principle that cultural property is inviolable. The United States Government, like the other Allied nations, seeks only the restoration of cultural objects to the rightful owners. The artistic and historic treasures of a na-

tion are regarded as that nation's patrimony, and the great public collections of the world as an international heritage. It is the preservation of this irreplaceable cultural heritage of all nations which is recognized, today, as an international responsibility.

PEPSI COLA EXHIBITION

The Pepsi Cola Company's third annual exhibition of contemporary American paintings was held during October at the National Academy of Design in New York. Arranged under the new direction of Roland McKinney this year's exhibition is in several ways an improvement over the previous two. It is larger, better selected and in the New York showing was much better exhibited than the 1944 show at the Metropolitan's mezzanine gallery or the 1945 show at Rockefeller Center. McKinney appointed six regional juries whose selections were submitted to a central jury. This innovation brought to light a number of competent paintings by artists known only to their local regions.

The advisory board of twenty museum directors not only was royally treated (airplane travel, hotel accommodations, cocktails and banquet) but also there is some indication that their advice may be heeded.

The 27 cash awards, made by Daniel S. Defenbacher (museum director), Leon Kroll (artist) and Arthur Millier (art critic) were with the exception of the two top prizes rather more plausible than the awards in other recent national shows. The leading prizes went to Boris Deutsch, Lucio Lopez-Rey, Robert Gwathmey, Abraham Rattner, Gregorio Prestopino. There were also seven fellowship awards of \$1500 each given to young artists and fifteen prizes of \$500 each.

1947 LA TAUSCA COMPETITION

After its 1946 venture in paintings of pearls (which made a mediocre ex-

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hibition) the Heller-Deltah Company (La Tausca Pearls) has announced its 1947 art competition as "a contest by artists for artists to stimulate the best expression of American art without regard to subject of treatment." This is to be an invitational show and the guest list was drawn up by an all star jury including Aaron Bohrod, Gladys Rockmore Davis, Stuart Davis, Philip Guston, Leon Kroll, Fletcher Martin, Eugene Speicher, Max Weber, Alfred H. Barr, Jr., Grace McCann Morley, Perry T. Rathbone. Each member of the jury submitted a list of ten or more names and by this process 113 painters were invited to compete including several prominent European and South American artists. The contest will carry a

total of \$6400 in awards.

An innovation of interest to the artist is the decision to award \$100 to every artist who enters a painting in the competition as a rental fee for exhibition. Those winning prizes or selling their pictures are ineligible as are paintings not owned by the artist but merely loaned for competition purposes.

INSTITUTE OF MODERN ART

James S. Plaut has returned to the direction of the Institute of Modern Art in Boston after a distinguished war-time career in the Navy (his article on German War Loot appeared in the September and October issues of the *Atlantic Monthly*).

contributors to this issue

DANIEL E. SCHNEIDER, Diplomat, American Board of Psychiatry, is a practicing psychoanalyst in New York City. HENRY CHANDLEE FORMAN is head of the Department of Art at Agnes Scott College, Decatur, Georgia. HAROLD BUSH-BROWN is head of the Department of Architecture at Georgia School of Technology, Atlanta, Georgia. EDGAR KAUFMANN, JR. is curator of the Department of Industrial Design in the Museum of Modern Art, New York City. PAUL ZUCKER teaches the history of art at the New School for Social Research and at the Cooper Union, New York City. HOYT L. SHERMAN is the originator of a method of teaching be-

ginning drawing through use of flash procedures, a method which is now used with all beginning students in the School of Fine and Applied Arts, Ohio State University, where he is a member of the staff. ROSS L. MOONEY is a member of the Bureau of Educational Research, Ohio State University, and a collaborator with Professor Sherman in the analysis of methods of teaching in the Fine Arts.

A. REID WINSEY, who taught in the art branch of Shrivensham, is head of the Art Department at DePauw University. P. R. MCINTOSH, who headed the art branch at Biarritz, teaches art at Bradley University in Peoria.

book reviews

MARGARET BREUNING, *Mary Cassatt*, 48 p., 39 pl. and 47 ill. (8 in color). New York, 1944, The Hyperion Press. \$3.00.

Those who teach a course in the history of modern painting, one term for France, another term for America, are prone at present to neglect American expatriates like Whistler or Sargent: in the first instance, because they were not French (though by the same token Van Gogh would have to be omitted); in the second instance, because they lived abroad though by the same reasoning Benjamin West would have to be excluded). Mary Cassatt has been victimized no less by the same fallacious argument.

Towards restoring Mary Cassatt to a place in the history of art where she rightfully belongs, the contribution made by the volume under review is most welcome. A sense of need for it prompts high expectations; and such expectations would seem upon first acquaintance with the book amply to be fulfilled. Reproductions of generous size for the frontispiece and for many of the plates at the back are made to seem all the more generous by contrast with the "thumb-nail" illustrations scattered through the text. The text itself, moreover, is surprisingly balanced in tone; the biography is simply presented, and the critical observations justly set down.

It is not until one settles down seriously, however, to consider the mono-

graph as a possible reference for one's course, that misgivings begin to arise. Why the blurred focus or the color distortions, one is obliged to ask, defects marring the presentation of such key works as the Metropolitan Museum's *Lady at the Tea Table* or the Cleveland Museum's *After the Bath*? Why the confusingly haphazard arrangement of the illustrations, a disarray made independently, it would seem, of all regard for chronology, subject, medium, collection, or any other system? Why the uniform care in recording measurements of each picture but the merely sporadic attention paid to their dates, or approximate times of execution?

Deliberate perusal of the text is bound to raise still other questions. Was Mary Cassatt born in 1848, as the author declares (p. 5), or in 1845, as other authorities agree? Was there nothing pertinent to the biography in the ancestry of Mary Cassatt, in her parentage, her girlhood in France, her initial studies at the Pennsylvania Academy of the Fine Arts, that all such considerations should have been ignored by the author? Why, with the careful editing that a purchaser of the book has every right to expect, should the name of Correggio be consistently misspelled; why the usual omission of accents in the spelling of French names when the accent for the editor's surname, Aimée, is carefully retained in the bibliography; why the awkward form for bibliographical entries, with the title first, and the name of the author buried in the line of text? Why should there slip through the editor's hands such jumbled sentences as "Her choice of theme, which she never abandoned, the mother and child motive although executing portraits of her family and intimate circle as well as scenes of the life about her, may seem at variance with her attitude towards art?"

Miss Breuning's account of the life and art of Mary Cassatt has actually contributed nothing new to the subject. As the gaps in the bibliography confirm,

moreover, her account has failed even to make effective use of the best sources available. A single page summarizing data gleaned from such sources is to be found in *The Index of Twentieth Century Artists*, Vol. II, No. 1 (October, 1934), and this brief passage alone would have provided information richly contributory to the study. The magazine articles listed in the Bibliography are good, but one questions the judgment of a compiler who would include a secondary reference in Italian while omitting at the same time such primary sources as the memoirs of Mary Cassatt's collector-friend, Mrs. H. O. Havemeyer, published in the *Bulletin of the Pennsylvania Museum of Art*, Vol. XXII (May, 1927), and such of Mary Cassatt's letters as are accessible, in the print collections of the New York Public Library, the Brooklyn Museum, and other institutions.

A conscientious study that embraced not only publications dealing with Mary Cassatt alone but also those on French Impressionism and Neo-Impressionism, written by scholars with the authority of Théodore Duret, Georges Lecomte, Julius Meier-Graefe, Robert Rey, John Rewald, and Robert J. Goldwater, would have opened up and thrown new light upon the problems of the relationship between Mary Cassatt and her Paris milieu. Such problems are not limited to the questions of personal influence which Miss Breuning has aptly remarked; there are also problems of transformation in the art of Mary Cassatt, parallel to transformations in the art of her contemporaries, and equally original, equally eloquent manifestations of current states of mind. Something entirely missed by the Hyperion publication, something which is fundamental to the study, is the continuous flow of development to be traced through the art of the painter. It can be traced from the heavy-handed Luminism with which she started her career in the early seventies, through the softened forms of Impressionism-proper during the later

seventies and the early eighties, the impressive increase in power of expression afforded by the spirit of Post-Impressionism which she absorbed at its advent in the middle eighties, the high peak of creative achievement reached by her (as by Toulouse-Lautrec) with the color-print, in a peculiarly poignant version of the "Art Nouveau" developed by her in the early nineties, to the heightened, calligraphic drama of her "Fauvist" creations during the opening decade of the present century.

To recognize in the art of Mary Cassatt the impact of such movements and the social forces behind them is to recognize in her a timeliness of genius that cannot be compressed to fit such derogatory captions as "minor follower of Impressionism." Credit is due the Hyperion Press for including her as the subject of one of its monographs. Credit is due Margaret Breuning for a warmly appreciative introductory essay. On the other hand, a definitive, scholarly monograph on Mary Cassatt, fit for recommended college use, has yet to be written.

WALLACE SPENCER BALDINGER
University of Oregon

ELIZABETH ROTHENSTEIN, *Stanley Spencer*, 52 p., 95 pl. London, 1945
Phaidon Press (New York, 1946, Oxford University Press). \$5.50.

This is a very reverent essay on Stanley Spencer. The author's respect for the artist as a young man leads her to say that his Burghclere murals, executed between 1926 and 1932, are "the greatest single achievement of any living artist. . . ." In Spencer's later paintings Mrs. Rothenstein finds the artist has literally fallen from grace. Most modern art to her is not great art because it "deals with phenomena as we know them, only heightening the intensity of our experience" instead of, as with great art, speaking to us "of realities and truths which by ourselves we are powerless to touch." She quotes

extensively from Plato's *Symposium* to illustrate her distinction between the lowlier beauty "in natural things . . . contemplated and loved for its own absolute and exclusive sake," and the higher "beauty transcendent, or beauty in its essence" which a profounder spirit "will endeavor to discern ever more clearly, and finally (if possible) to apprehend." Following this line of distinction, she says of Spencer, after he had returned from participation in the first World War, that "he was no longer that village boy whose vision had been at once so complete and so transcendent [*sic*]. There was no longer an unchallenged peacefulness in his mind, nor would he ever find it again."

In short, Mrs. Rothenstein's interest in Stanley Spencer is almost wholly limited to the content of his paintings and when this content can be described as "religious," in one way or another, she is pleased to see in Spencer the greatest living artist. When the Wordsworthian innocence of his youth becomes sullied by worldly preoccupations his art, to her, deteriorates.

The reader will look in vain for any discussion of Spencer's style in the ordinary sense. Medieval craftsmanship and Pre-Raphaelite particularization of color and detail are referred to generally as characteristics of his work. But any analysis of his paintings as paintings, their handling of form, line, color or composition, is carefully avoided. No attempt is made to relate his painting to that of his contemporaries in Britain or abroad. Nor is any attempt made to relate him to the tradition of what might be called British eccentric individualism on the order of Hogarth, Blake, Brown, Hunt and Watts. And, further, the effect of British academicism—its literalness and anecdotal dullness—on Spencer's youthful purity of imagination and fresh naiveté of expression has been totally overlooked.

Within its limits, however, and taken simply as an essay on personality and platonic esthetic, Mrs. Rothenstein's

book will serve to introduce the reader to a painter who, for a time, was one of the most controversial artists in the British contemporary scene. The book is well printed and the plates, five of them in color, and many large scale details, present a comprehensive survey of Spencer's work to date.

ANDREW C. RITCHIE
Albright Art Gallery

LAWRENCE E. SCHMECKEBIER, *Art in Red Wing*. 88 p., 81 illus., Minneapolis, 1946, The University of Minnesota Press.

Mr. Schmeckebier's stated purpose in this study is to demonstrate to the skeptical citizen of Red Wing that art has played an important part in the life of his city. More significant is the fact that in the process Mr. Schmeckebier has written another chapter in the history of regional art in the United States. The book is on the whole a serious and well-illustrated survey, especially informative to the reader who is unfamiliar with the section of the country discussed.

Among the arts in Red Wing, architecture makes the best showing. According to the photographs, what is left of the pre-civil war village of pioneer days has little of the charm often seen in the towns of the old western Reserve, even in Wisconsin just across the Mississippi from Red Wing. There are a few typical Gothic Revival "cottages," and a pallid Greek Revival house. Two buildings of more interest are preserved in photographs: The old Hamline University, a correct and dignified Greek Revival building, and the original Episcopal church, a wooden edifice with vertical sheathing reminiscent of Upjohn's designs for rural churches. The survey of later building is interesting in that it demonstrates that Red Wing repeats the same generally uninspiring pattern of the rest of the country when the situation is not relieved by a Richardson or Wright. There is the usual

octagon house, and the mansion with the mansard roof; there are the brick Romanesque business blocks and the vaguely medieval churches. Later there is the Stanford White colonial residence and the Beaux Arts office building, and, in the twenties and thirties, the usual flat and characterless draughting-board eclecticism. But there are a few redeeming examples: a better than usual Richardsonian school building, a house by William S. Purcell of St. Paul (a former associate of Wright), and two designs of the contemporary functional school. But these are all the work of outsiders. Mr. Schmeckebier tries valiantly to turn up something indigenous in the use of local stone and iron work. But the masonry buildings he shows are not only unprofessional but also dull, while the use of iron "in an interesting architectural way" is not made clear to the reader, for the photographs illustrating this point are extremely poor.

Red Wing, as might be expected, shows less interest in the other arts than in architecture which is, after all, a practical art. But even so, these other arts make a surprisingly poor showing. No painting earlier than the present century is considered worthy of mention by the author except some conventional architectural decoration. Contemporary painting ranges from barely professional artist to amateur easel work so incompetent and at the same time so lacking in any compensating charm of naiveté that one wonders at their inclusion in the book. There are two exceptions however: the conventional academic work of a school trained artist who paints in his spare time, and, strangely enough, that of an artist from Chicago who belongs to the constructionist school. The paintings of an amateur who flourished around 1900 might be of interest as "primitive" work, but these are so poorly photographed that it is impossible to tell.

Sculpture seems even less rewarding

than painting. There is a relatively uninteresting cigar store wooden Indian, the usual "mail order" civil war monument, a bronze bust of a Red Wing pioneer, done by an outside sculptor, and a late nineteenth century Florentine marble. The only indigenous sculpture is wood-carving by a local carpenter which is merely imitative of traditional work, and with none of the homely style which might be expected of an untrained and provincial amateur. The art of pottery is worthy of more notice, since the old local stoneware is of good honest utilitarian design—even if similar to work elsewhere. But this is being discarded for tasteless and derivative popular designs.

In this survey of the arts of Red Wing, Mr. Schmeckebier felt it necessary to discuss window dressing either as part of his argument to convince the business man that art plays a part in the community or as compensation for the lack of other art. In either case it seems irrelevant and a little ridiculous to seriously discuss mass-produced designs distributed by Montgomery Ward and a particularly tasteless arrangement for national peanut week by a local Woolworth manager.

Mr. Schmeckebier's revealing survey presents a picture which I hope is not a typical one. The fact that Red Wing is the center of one of the richest dairying and farming counties in the world makes the lack of artistic vitality all the more significant. The old problem of what to do about such a situation is again raised. It is unfortunate that Mr. Schmeckebier suggests no solution. Red Wing itself has been conscious of its lacks to at least some degree. For instance, an Art History Club, which has met regularly since 1902, has attempted various reforms. But the impression is given that these never got beyond the committee stage and that the club spent its energy in such activities as condemning "an unsightly handstand . . . on several occasions." Perhaps it is no wonder that Mr. Schmeckebier's typical citizen

says, "Art has nothing to do with the business or realities of life. Let the ladies worry about that." Meanwhile the city's postwar plans include nothing in any way related to art. Even proposed city planning is confined to straightening traffic arteries and building new superhighways—which I hope will lead to more enterprising and imaginative towns than Red Wing.

SAMUEL M. GREEN
Colby College

ANTHONY BLUNT, *The French Drawings in the Collection of His Majesty the King at Windsor Castle*, 168 p., 20 text ill., 127 ill. on plates. Oxford and London (Phaidon Press) and New York (Oxford University Press), 1945. \$6.50.

More than fifty superb drawings by Nicolas Poussin form the central part of the reproductions. Chosen from one hundred and thirty-three documented works, works attributed to Poussin and studio pieces done under his direction, the drawings here presented are a source of ever increasing "delectation," to use the artist's own expression. Moreover they afford a unique occasion for studying the development of Poussin's style, throwing a particular light on the still somewhat obscure beginnings and including pieces from each succeeding phase of his work. Based, in many cases, on W. Friedlaender's iconographical findings, the careful annotations of Mr. Blunt provide valuable information on authenticity and dating, as well as on the characteristics of different periods. There are many references to broader problems connected with Poussin, although mention of the research of the French scholars Francastel, Hourticq, and Jamot, is lacking.

As long as an up-to-date English publication on Poussin is not available this volume will be of utmost value for any course which includes French Baroque painting. Indeed it is precisely by means of his drawings that many a student is first convinced of the lasting quality of Poussin's greatness, that he realizes why

Géricault, Ingres, Delacroix, Cézanne, the cubists and other pioneers of modern painting looked again and again to Poussin as one of the highlights of European art.

In addition to this unique group of drawings by Poussin the Royal Library at Windsor boasts a fine collection of drawings by Claude Lorrain, well represented in the reproductions, and also a good selection of pieces by their contemporaries, Callot, Le Seuer, Lebrun, La Hyre, and La Fage.

From Mr. Blunt's introduction one learns that the greater part of this collection was acquired by Frederick, Prince of Wales and his son George the Third, and reflects the official English taste as defined in the discourses of Sir Joshua Reynolds. Neglecting the fashionable Rococo, their agents went directly to Rome to secure first class material of the French artists who had worked there.

One might wish that the present publication could have been limited to the seventeenth century, reproducing almost everything, including studio works of Poussin and drawings of minor masters; the 15th, 16th, and 18th centuries are represented by only a few scattered pieces, and the 19th century drawings form a separate unit which might perhaps have been the subject of another publication. Out of 175 pieces described in this section of the catalogue only ten are reproduced. Although many of these works, the so-called Queen Victoria souvenirs, watercolors made by Lami and others on request, are interesting only as historical records, there are a number of drawings by minor artists of the early 19th century too interesting to have been neglected altogether in the reproductions.

That almost 400 items out of 540 described in the catalogue could not be included in the illustrations is certainly a weakness of this publication which is otherwise a fine piece of work and almost indispensable for the college library.

KLAUS BERGER
Washington, D.C.

RICHARD S. CHENAULT, *Advertising Layout*. 96 p., 72 ill. New York, 1946, Heck-Cattell Publishing Company, Inc. \$5.00.

This book is a straightforward description of conventional methods used in making routine newspaper and magazine layout. Large in format, and illustrated with a generous assortment of layout sketches by leading experts, it offers a reasonably accurate picture of the typical aims and standards now prevailing in this specialized field.

Unfortunately these aims and standards are not very high. In spite of the author's solemn incantation of rules on balance, movement, unity and other compositional principles, most of the layouts he has cited here for special praise are both unimaginative in conception and badly cluttered in design. Ovals, circles, squares, oblongs, triangles, straight borders, wiggly borders and scallops, not to mention other shapes of a nondescript character, are frequently scrambled together without any apparent regard for their structural interrelationships. Some shapes are too small in scale; others are too large and coarse; some are badly dovetailed (the familiar commercial device of overlapping pictures with blocks of text is still practiced *ad nauseam*); but most of them simply do not belong together on the same page. Like oil and water, they do not mix; or, to continue the metaphor, our layout experts have not yet discovered an emulsion which will combine them happily in at least a semblance of unity.

Even so, the average layout tends to be more simplified and compact than the finished advertisement, because it is rendered with swift strokes in a single medium by a single artist, whereas the final version, as it appears on the printed page, more often than not represents a hodge-podge of techniques ranging from line drawing to watercolor illustration and photography. When the main illustration has been projected in approximately its final form, often complete in

all its important details, it may then be farmed out to a free-lance illustrator, whose servile task it is to make the slick rendering which goes to the photo-engraver. Needless to say, the artist hired for such a purpose has no hand in the choice of type or placement of text, trademark, heading or other items which are to accompany—and often overlap—his illustration. He is not even permitted to control the design of the picture itself, for this is a responsibility which falls on the shoulders of the layout man.

That the typical layout man is not equal to this task is indicated by the majority of examples presented in this book. There are exceptions, of course, but the author has bestowed his encomiums on the good and the bad alike. In this reviewer's opinion, a more profitable book for the serious student is *Layout in Advertising* by W. A. Dwiggins. Although small in format and illustrated only by thumbnail sketches in ink, it comes to grip with some of the basic problems of layout as an art, as well as a mere craft.

THOMAS M. FOLDS
Northwestern University

PAUL ZUCKER, ed., *New Architecture and City Planning—A Symposium*, 694 p., ill. New York, 1944, Philosophical Library. \$10.00.

What is wrong with our cities? "Any observer of American cities must come to the conclusion that a large part of urban dwellers do not like the cities which we have built, and seek to escape from them if their work permits and they can afford to do so." This statement by the Urban Land Institute goes to the center of the problem we have to face. Why do people dislike the cities? Do we have any new conceptions of cities? Are there ways to make the cities better and more healthful places in which to live? The present volume tries to answer some of these crucial questions. The book is a symposium expressing the opinions of a large group

of collaborators, who are experts in special fields within this complex problem—and this problem includes everything from the coffee cup to the city itself.

When experts express their opinions, no one would ever expect full agreement among them. If there are no guiding principles the parts cannot be related to the whole, nor the whole to the parts. Indeed the opinion of the expert can be quite useless in application, even though he may be quite right in his understanding of particular problems within his special field. Without basic principles, the specialized knowledge of even the best expert is misleading. His advice will inevitably come in conflict with other experts, whose understanding of the whole will likewise be based on specialization. A kind of Babel results—everyone talks his own individual language. No one can understand the other.

We asked what is wrong with our cities: we could go still further and ask, with G. K. Chesterton, what is wrong with the world. Chesterton's answer is that we do not know what is right. When planners do not know what is right they are precisely in the position of an orchestra with each musician playing his own tune, because there is no conductor, and, much more important, because there is no composition from which to play. We are still planning without having a plan.

Today, as in the past, cities are subject to certain ideas and conceptions. Medieval cities were dominated by the cathedral and ruled by the church. Baroque cities were dominated by the palace and ruled by the prince. The cities of our time are dominated by industry and commerce and ruled by interest. Maybe someday cities will be built according to the needs of man and ruled by reason.

Perhaps the requirements of military defense will become a strong force to achieve these aims. Happily for us, defensive requirements are identical with our human needs. Concentration would

be replaced by decentralization and dispersal. Industry and agriculture would then come closer together—in truth, be integrated. This integration of industry and agriculture would at once solve some of the gravest social problems we now face.

Impossible! This skepticism is very well expressed in the book we review. It is a curious fact how planners make their own obstacles. They take for granted that what exists existed always and forever. One wonders why these planners talk about planning.

As a matter of fact cities are always subject to change. Moreover it has been estimated that ten million new homes are now needed, which means that one third of the population has to be housed or rehoused. In addition to this the necessary public and commercial buildings, factories and stores, as well as highways and railroads, have to be built or rebuilt in order to serve this vast population.

If this building program could be executed according to a plan we could easily begin with the realization of the above aims. Nothing would have to be destroyed until it became obsolete, and it could then be built according to a plan. To do this depends only on the will to have and execute such a plan.

However, on this point the statesman supersedes the planner. The statesman's aims are concerned with the whole, with the present as well as with the future, and with the well being of all. Perhaps we will never achieve those aims entirely. Yet the spirit we must have, if anything of real benefit to mankind is to be accomplished, is very well expressed for us in a poem by William Blake which Patrick Geddes once called a veritable town planners hymn:

"I will not cease from mental strife,
Nor shall my sword fall from my hand,
Till I have built Jerusalem
Within this green and pleasant land!"

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books received

Ancient Christian Writers: The Epistles of St. Clement of Rome and St. Ignatius of Antioch (Translated by James A. Kleist, S.J.), 162 p. Westminster, Md., 1946, The Newman Bookshop. \$2.50.

Boardman Robinson, by Albert Christjaner (With Chapters by Arnold Blanch and Adolf Dehn), xv + 132 p., 109 pl. (9 in color) + 7 ill. in text. Chicago, 1946, University of Chicago Press. \$15.00.

Canadian Painters, From Paul Kane to the Group of Seven (edited by D. W. Buchanan), 21 p., 91 pl. (4 in color). London, 1945, Phaidon Press (New York, 1946, Oxford University Press). \$6.50.

The Drawings of Henry Moore, 30 pl. (2 in color). New York, 1946, Curt Valentin. \$8.50.

Figures of Speech or Figures of Thought [Collected Essays on the Traditional or "Normal" View of Art, Second Series], by Ananda K. Coomaraswamy, 256 p., 2 pl. London, 1946, Luzac. 10s. 6d.

The History of Impressionism, by John Rewald, 474 p., 407 ill. (22 in color). New York, 1946, Museum of Modern Art. \$10.00.

Kaethe Kollwitz, by Carl Zigrosser, 26 p., 62 pl. New York, 1946, Bittner. \$9.00.

The Language of Design, by C. Law Watkins, 176 p., numerous illustrations and diagrams. Washington, 1946, Phillips Memorial Gallery. \$10.00, paper (spiral binding).

Marc Chagall, by James Johnson Sweeney, 102 p., 72 ill. (3 in color) + 9 drawings. New York, 1946, Museum of Modern Art (in collaboration with the Art Institute, Chicago). \$3.00.

German Readings in the History and Theory of Fine Arts, I: Greek and Roman Art by Margarete Bieber, vii + 95 p., 24 ill. New York, 1946, Bittner. \$2.50, lithoprinted, paper. A textbook in German for students of the fine arts. Selections from modern and older German writers, 14 p. of biographical notes, 15 p. of vocabulary.

On the Spiritual in Art, by Wassily Kandinsky (English Translation from the German), 153 p., 25 pl. (4 in color) + ill. in text. New York, 1946, The Solomon R. Guggenheim Foundation. \$4.50.

Outdoor Sketching, by Ernest W. Watson, 101 p., 95 ill. (3 in color). New York, 1946, Watson-Guptill. \$6.00.

Pennsylvania German Reverse Painting on Glass, by Elizabeth S. Hoke, 26 p., 19 ill. (2 in color). Plymouth Meeting, Pa., 1946, Mrs. C. Naaman Keyser. \$1.00, paper.

Picasso—Fifty Years of His Art, by Alfred H. Barr, Jr., 314 p., 330 ill. (7 in color). New York, 1946, Museum of Modern Art. \$6.00.

The Symbolic Goldfinch—Its History and Significance in European Devotional Art [The Bollingen Series, VII], by Herbert Friedmann, xxix + 254 p., 79 pl. New York, 1946, Pantheon Books. \$7.50.

The Theory of Human Culture, by James Feibleman, xiv + 361 p. New York, 1946, Duell, Sloan and Pearce. \$5.00.

Works of Art in Italy, Part I: South of Bologna [Losses and Survivals in the War], by the British Committee on the Preservation and Restitution of Works of Art, etc., iv + 80 p., 12 pl. London, 1945, His Majesty's Stationery Office (British Information Services, New York City, 45¢), paper. (For other numbers in the same series, see below.)

Works of Art in Italy, Part II: North of Bologna (including a supplement to Part I), from the same source, iv + 209 p., 51 pl. 1946. \$1.50.

Works of Art in Malta (compiled by Hugh Brown), from the same source, v + 48 p., 28 pl. 1946. 75¢.

Works of Art in Greece, the Greek Islands and the Dodecanese, from the same source, ii + 64 p., 20 pl. + map. 1946. 60¢.

Works of Art in Germany (British Zone of Occupation), from the same source, v + 66 p., 28 pl. 1946. 75¢.

Works of Art in Austria (British Zone of Occupation), from the same source, 61 p., 34 pl. 1946. (British Information Services, 75¢, paper.)

The Yale Collections, by Wilmarth S. Lewis, xv + 54 p., 13 ill. New Haven, 1946, Yale University Press. \$2.00.



LYONEL FEININGER, *Railroad Viaduct*, 1941, Woodcut.